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Dear Readers,

A very happy New Year to you all! As we go to press, there's still some panic over the "Millennium Bug" and speculation about whether or not it will bring the country, including machine knitting, to a halt. There's one thing for sure - either our magazine will arrive, as planned, or it will be smitten with the same "bug" that will bring the newstrade to a significant slow down. We shall know before too long! As a slight change to my letter this time, I'm including the following advice from Terry Mason. Terry also adds that most software used in the home is not date dependent, so no-one should have any real problems. He writes:-

"We all seem to have heard about the Millennium Bug and the fault that may arise because our computers will not move from 1999 to 2000 and recognise "2000". Adjustments will have been made in more recently purchased computers but as soon as possible after 31/12/99, this is what you should do if you have an earlier model.

"Work in DOS and with Windows 95 or 98; you can do this by clicking on the DOS prompt icon from your Start menu. Your screen will show C:\WINDOWS and you should change this to the root directory by entering CD:\ or, with Windows 3.1, you close down to the C:\ prompt. Type and enter DATE then whatever the real date is - say 12/01/2000 - and type this new date in. Return to Windows by entering WIN or EXIT, as appropriate."

Hopefully, there will be no major dramas of any kind at the end of this year and much for us all to celebrate. For those of you with a computer, we now have a new E-mail address - rpa@surf3.net. If you use it, your letters will come straight into the computer on my desk and any contributions sent this way will be appreciated. As we look forward to a new century, much has changed in our lives and machine knitting will undoubtedly move on in the coming year. We'll see it in together and I join all the contributors, advertisers and everyone who brings you MKM in wishing you peace and happiness in the year ahead.

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **foll** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1**, **MT-2**, **MT-3** = one, two, three full sizes tighter than main tension; **MT+1**, **MT+2**, **MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **patt** = pattern; **RC** = row counter; **rem.** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

ISSUE 24 JANUARY 2000
ISSN 0269-9761

Publisher & Editor

Anne Smith
Graphic Design
Matt Smith
Subscriptions
Carole Billam

Colour Reproduction

Digital Impact
Distribution
Seymour
Print
Visa Press

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UPPINGHAM YARNS

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News Line

Reviews of pattern books and ideas for days out!

If you'd like to publicise your product in News Line, send your press release, together with photographs, to us at the address on page 4.

STUDY DAYS

The **Knitting & Crochet Guild** has arranged two machine knitting study days. The first is on Saturday 12th February 2000 from 10.00 am to 4.00 pm and the tutor is Beryl Jarvis. The subject is **Machine Knitting - General Techniques** and knitters will be able to see many of the techniques from Beryl's well-known information sheets. If you have not had your machine out for a while, this is a superb opportunity to re-kindle your interest - whether you are a beginner or improver.

The second day is Saturday 11th March, again from 10.00 am to 4.00 pm with tutor Beryl Jarvis. This time, Beryl's subject is **Machine Knitting - Beryl's Mock**

Knitting & Crochet Guild

"V". It is also one of the techniques from Beryl's information sheets.

The venue for both days is Gloucester House, Melton Mowbray and pre-booking is essential. The cost is £20 for non-members, £15 for members and cheques should be made payable to the Knitting & Crochet Guild. For further details and booking information, please send a SAE to the following address:-

The Knitting & Crochet Guild
PO Box HH1
LEEDS
West Yorkshire LS8 2YB

PATTERN RECORD SHEETS

Joy Golding has just brought out a **Pattern Record Sheet Disk**. It is for use with Microsoft Word and includes four different shapes, each with four different styles plus a plain sheet. The sheets can be printed out, filled in by hand and stored in a folder. Alternatively, they can be filled in on the computer and saved to file. The information on the record sheets ensures that all the vital information about a garment you have knitted is stored safely. The record sheets may be printed out as many times as you wish - providing they are for your own use only. It goes without saying that they may not be photocopied and sold on!

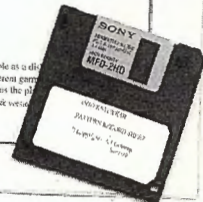
The Pattern Record Sheet disk costs £10.50 plus £1.50 postage and packing per order. Alternatively, you may purchase a pack of plain record sheets to fill in yourself for just £2.50 including

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NEW

NEW ARRIVALS

Regular readers will know Dawn McCall for her tremendous contribution to the Premature Baby Appeal. Dawn has a special interest and love for knitting for tiny babies, which started when her daughter was born in 1960, weighing just 3 lbs.

Dawn had a Knitmaster 4500 at the time and was soon able to knit things quickly for her tiny baby. Over the years, she's updated and improved her patterns and machine knitters now use them all over the world.

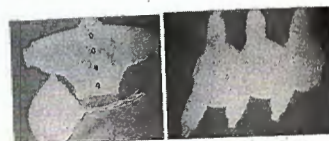


Dawn's garments have been well received everywhere and she still knits for St Thomas' Hospital.

Following numerous requests, she's produced a follow-up to her first pattern book and she's called it **More Tiny New Arrivals**. The new book includes an all-in-one raglan cardigan; dolman sleeved cardigan, sideways knitted bonnet, a moss stitch cardigan, a mock rib cardigan and costs £4.50 including postage & packing.

If you have a special need for clothes for tiny babies or would just like to knit for your local Special Care Baby Unit (SCBU), do get in touch with Dawn. Not only will you be able to help a new arrival in your own family, you could save a life! Dawn will be very pleased to let you have full details of her patterns and offer you lots of help and advice. Please enclose a self-addressed and stamped envelope when writing.

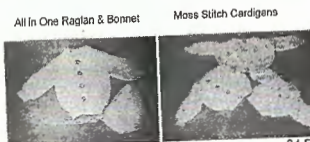
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Bridgemere Garden World

GREEN FINGERS!

No, we're not turning ourselves into a horticultural magazine - but a Press Release arrived in our post bag that may interest you! **Bridgemere Garden World** near Nantwich is, they tell us, "bursting with bright ideas making it the perfect place for the launch of a hobbycraft store". It will stock 40,000 products for 150 different crafts, all housed under one roof. They also tell us that it has the widest range of plants in Europe. The *Egon Ronay* approved restaurant provides home-cooked food and refreshments all day and visitors can relax into a comfortable and unhurried day out.



Whenever we see "Nantwich", we immediately think of **Carol and Mark Hocknall** and **Metropolitan**. We telephoned and Mark told us that Metropolitan is only an 8 to 10 minute drive

from Bridgemere, or 15 minutes at the most for a very cautious driver finding the way!

He also told us that machine knitting isn't one of the crafts

you'll find at Bridgemere. So, what better reason could you have for a day out with a relative or friend? Bridgemere is open every day until 8.00 pm in the summer and 5.00 pm in the winter except Christmas and Boxing Day. Metropolitan is open from 10.00 am to 5.00 pm Monday to Saturday and closed on Christmas Day.

With one car and a companion or two, you could all enjoy a pleasant day out. They could indulge themselves in the cornucopia of products, books and gift ideas at Bridgemere and you could have an equally wonderful day at Metropolitan! Bridgemere Garden World is between Woore and Nantwich on the A51 and Metropolitan is



on the other side of Nantwich. If you're travelling some distance, you'll need either Junction 15 or 16 on the M6. The telephone number for Bridgemere is 01270-521100 and you'll find everything you could want for machine knitting at:-

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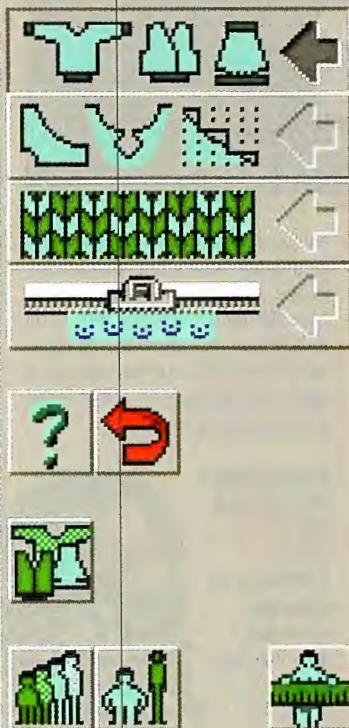
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News Line



DesignaKnit

File: Combine It: Part 7 - Using Custom Sizes



For more information about **Standard Shaping** - and the rest of the program, my **DesignaKnit 6 User's Guide** is available for £5.95 from your dealer or £6.20 by post from me. Detailed information about the program is also included in the quarterly **DesignaKnit Link** newsletter (see above right - Ed). The 1999 issues started in May and the subscription is £12 - back issues are also available. Order from:-

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Few of us are an average size so it's very useful to take our own measurements, a set for other members of the family and anyone else we knit for. We can save them as custom sizes - let **Diane Bennett** show you how!

For the best results, you should always measure someone else - and please don't try and measure yourself! The person who is being measured should wear a sweater, which fits them, so that measurements can be taken without estimating!

Select DesignaKnit **Standard Shaping** and start a new file - either click on **New Garment** in the box or select **File - New**. In the garment box, shown in Fig. 1, select the garment type as **Sweater** with a **Set-in sleeve**, **Round** front and back neck, then click **OK**.

Any tension can be used - for Japanese machines; an average 4-ply tension such as 28 stitches and 40 rows to 10 cm, 4 in is ideal. To include average ease, select **Casual Ease**, then **Standard Size** and click on the size nearest to that of the person being measured. This will give the correct amount of ease and, although they will vary a little, measurements should be similar to these average measurements. If they are very different, check carefully in case of error.

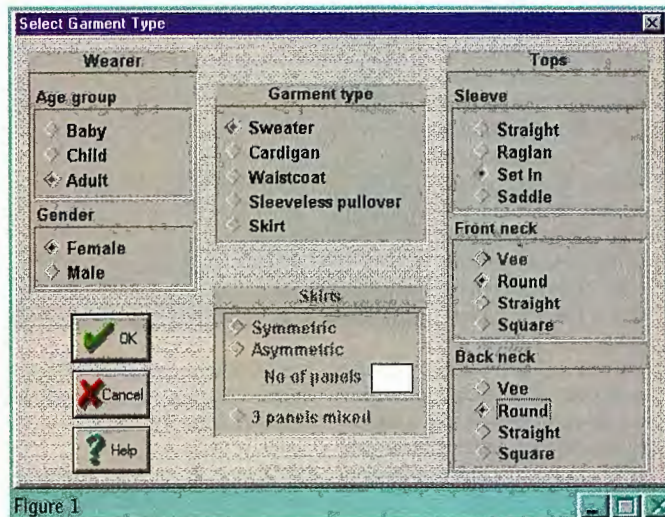


Figure 1

The measurements are displayed in the **Body Measurement** window, shown in Fig. 2. Following the diagrams, which illustrate how the measurements should be taken, take the measurements and make any changes, which are necessary. Ease does not need to be changed.

The armhole can be measured in one of two ways - either the **Armhole Depth**, which is easy to measure on a garment or the **Armhole Scye**, measured around the armhole which is better when measuring a person. To

change the type of measurement, first click **OK** to exit the measurement window, then select **Options - Armhole Depth / Scye** (see Fig. 3 below) and select armhole depth or armhole scye. Use the **Measurement Tool** to display the Body measurement window again to make further changes.

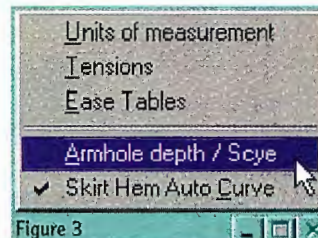


Figure 3

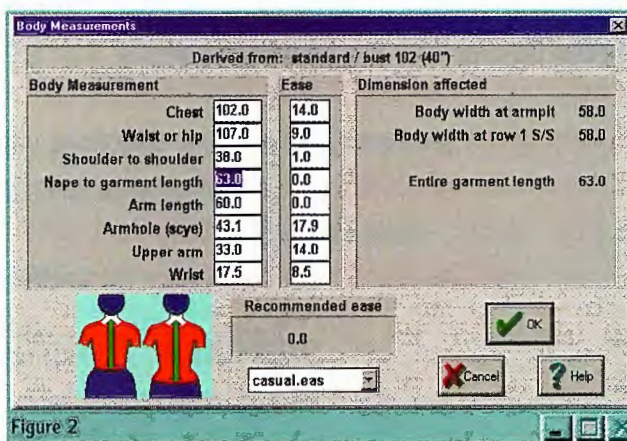


Figure 2

When the garment is complete, save it and then select **Body Sizes - Edit Custom Sizes** from the menu. This displays the window shown in Fig. 4 (above right). If you want to add a new custom size, first click on +, which clears all the boxes ready for a new name and measurements. Next, click on the **From Current** box to copy measurements from the current garment into the custom size table. Enter the name of the person and the group in



Figure 4

to the appropriate boxes. These measurements will now be saved automatically and can be displayed each time a garment is designed.

Before exiting the custom size window, check the measurements and note that not all those displayed have actually been measured. Waist and Around Neck measurements, together with all those concerned with Styling have been assumed to be the average for the size - these are shown with black boxes beside the measurement in Fig. 5. Check and alter these before clicking on **OK** to exit.

The custom size entered can now be used when designing any garment simply by selecting **Custom Size** instead of **Standard size**. It can be viewed at any time

using the **Custom Table** tool, as shown in Fig. 6. Changes can be made, for example for children by using **Body Sizes - Edit Custom Sizes**.

Lost the custom size? Don't forget that all sizes, standard or custom are grouped according to age group (baby, child or adult) and gender (male or female). Make sure that the correct boxes are selected while entering the custom size and when starting a new garment and the size will be displayed. ■

Figure 6

Figure 5

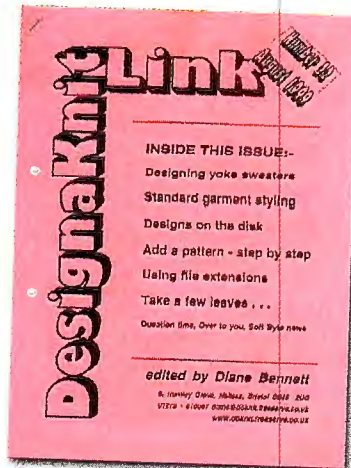
IF YOU HAVE A PROBLEM... IF NO ONE ELSE CAN HELP...

DESIGNAKNIT LINK

We told you about the new **DesignaKnit 7** programme in our last issue. If you're considering upgrading or getting more out of your existing software, now might be a good time to consider subscribing to **DesignaKnit Link**. It's produced by **Diane Bennett** and contains news and contributions plus a questions and answers section. Readers living in *Holland* can also enjoy Link in their own language. *Fenny Kaaijk* translates the news-letter into Dutch and *Jos Timmermans* makes it available to members.

Issue 22 was produced in August and contains contributions about designing yoke sweaters, standard garment styling, designs on the disk, using extension files and gives a step-by-step guide to adding patterns. There's also news included from Soft Byte.

For more information, you can visit Diane's web site or get in touch with her at the address shown below on her advertisement.



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13:53

Woman's Jacket

An original Jamilla design in Harmony yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Harmony Yarns Gemini.

2 [2, 2] x 250 g cones in Black (Col 1).

2 [2, 2] x 250 g cones in Cornflower (Col 2).

2 [2, 2] x 250 g cones in Butterscotch (Col 3).

7 buttons.

The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about the yarn, please write to the following address:- Harmony Yarns, 767/771 Attercliffe Road, Sheffield S9 3RE.

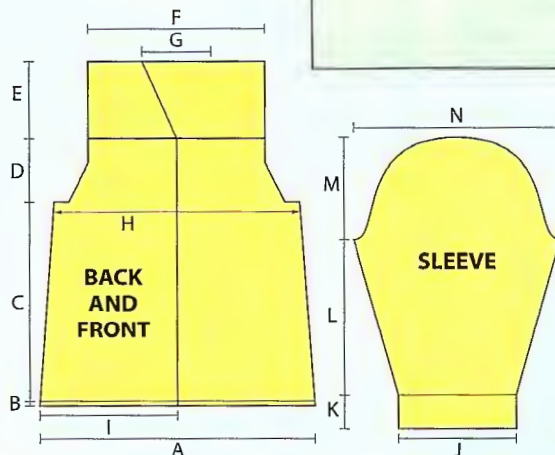
GARMENT WEIGHT

Finished garment in second size weighs 615 g.



Diagrams

A = 56.5 [59, 61.5] cm
B = 1 cm
C = 41.5 cm
D = 12 cm
E = 16 cm
F = 35 [36.5, 37.5] cm
G = 14 cm
H = 50 [52.5, 55] cm
I = 28.25 [29.5, 30.75] cm
J = 24 [24.5, 26] cm
K = 7 cm
L = 32.5 [33.5, 33.5] cm
M = 21.5 [21, 21] cm
N = 42 [43, 44.5] cm



NOTES

a) Before knitting, we suggest you prepare any reader sheets needed from the charts provided.
b) Two ends of each colour are used throughout for main pieces and three ends of Col 1 for front border.
c) The yarn is threaded in the following order: - Feeder 1 - Col 1. Feeder 2 - Col 2. Feeder 3 - Col 3.
d) Buttonholes - the designer made hers by counting from the right and transferring the 5th st on to the 4th N and the 6th st on to the 7th N on both beds and leaving empty Ns in WP.
e) The yokes are knitted manually, electronics are not required. The designer found that the use of weights aided the knitting of the yokes. Manual cast on was made for fronts, back and sleeves although Tech 2 can be programmed and used if wished.

Knitting Instructions

BACK

Handle down. Orange strippers. Set up 142 [148, 154] Ns on each bed at centre of machine in WP for full needle rib.

* Either cast on manually or follow console for Tech 2. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N, K 7 rows. RC shows 10. Engage St Patt A. Set RC at 000. Set lock on FX/LX and stitch size to 4/4. Using two ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 60 [60, 54] *.

1ST & 2ND SIZES

Dec 1 st on each bed at each end on next row, K 59 rows.

ALL SIZES

Dec 1 st on each bed at each end on next and every foll 54th row until 126 [132, 138] sts rem on each bed. K 35 [35, 47] rows. RC shows 480.

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Actual size 99 [104, 109] cm, 39 [41, 43] in.

Length to shoulder 70.5 cm, 28 in.

Sleeve seam without cuff 32.5 [33.5, 33.5] cm, 13 [13½, 13½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches on each bed and 116 rows to 10 cm, 4 in measured over pattern A, using Knit Tech 198 and lock on FX/LX. (stitch size approximately 4/4).

33.2 stitches on each bed and 112.4 rows to 10 cm, 4 in measured over pattern B (stitch size approximately 4/4½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.

PROGRAM

Prog - ENT
Erase - ENT
Cast On - 2 (not used) - ENT
All St Patt - NO
St Patt A - Dot - ENT
Read in sheet A until
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT
Read in sheet B until
Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 198 - ENT
Enlarge/position - NO
Test - NO
All St Patt - ENT
Form - NO
LND - number required at left
of needlebed - ENT
RND - number required at
right of needlebed - ENT

SHAPE ARMHOLES

Cast off 5 [5, 6] sts on each bed at
beg of next 2 rows. K 4 rows. Dec
1 st on each bed at each end on
next and every foll 6th row until
96 [98, 98] sts rem on each bed,
then on every foll 12th row until
88 [92, 94] sts rem on each bed. K
35 rows. RC shows 624. Cast off.

RIGHT FRONT

Handle down. Orange strippers.
Set up 32 [35, 38] Ns at left and 39
Ns at right of centre on each bed
in WP for full needle rib.

** 71 [74, 77] Ns on each bed.

Work as for Back from * to *.

1ST & 2ND SIZES

Dec 1 st on each bed at left edge
on next row, K 59 rows.

ALL SIZES

Dec 1 st on each bed at left edge
on next and every foll 54th row
until 63 [66, 69] sts rem on each
bed. K 35 [35, 47] rows. RC shows
480.

SHAPE ARMHOLE

K 1 row on Right Front only. Cast
off 5 [5, 6] sts on each bed at beg
of next row. K 4 rows (K 1 row
extra on Left Front only). Dec 1 st
on each bed at left edge on next
and every foll 6th row until 48
[49, 49] sts rem on each bed, then
on every foll 12th row until 44
[46, 47] sts rem on each bed. K 35
rows. RC shows 624. Cast off **.

LEFT FRONT

Handle down. Orange strippers.
Set up 40 Ns at left and 31 [34, 37]
Ns at right of centre on each bed

in WP for full needle rib.

Work as for Right Front from **
to **, reversing shaping by not-
ing alteration in the number of
rows worked and reading right for
left.

SLEEVES

Handle down. Orange strippers.
Set up 60 [62, 66] Ns on each bed
at centre of machine in WP for
full needle rib. Either cast on
manually or follow console for
Tech 2. Set RC at 000. Set lock on
N/N and stitch size to 2½/2½.
Using two ends of Col 1, K 1 row.
Set lock on CX/CX and stitch size
to 3/3, K 2 rows. Set lock on N/N,
K 1 row. RC shows 004. Engage St
Patt A. Set RC at 000. Set lock on
FX/LX and stitch size to 4/4.
Using two ends of each colour,
cont in stripes of 2 rows Col 1, 2
rows Col 2 and 2 rows Col 3. K
until RC shows 12.

Shape sides by inc 1 st on each
bed at each end on next and
every foll 12th row until there are
80 [80, 82] sts on each bed, then
on every foll 18th row until there
are 106 [108, 112] sts on each
bed. K until RC shows 378 [390,
390].

SHAPE TOP

Cast off 6 [6, 7] sts on each bed at
beg of next 2 rows. K 10 rows.

* Cast off 3 [2, 2] sts on each bed
at beg of next 2 rows. K 10 rows;
rep from * 0 [4, 4] more times.

88 [76, 78] sts on each bed.

1ST SIZE

** Cast off 2 sts on each bed at
beg of next 2 rows. K 10 rows; rep
from ** 3 more times.

Dec 1 st on each bed at each end
on next and every foll 12th row
until 56 sts rem on each bed,
then on every foll 6th row until
48 sts rem on each bed. K 11
rows. Dec 1 st on each bed at
each end on next and every foll
6th row until 28 sts rem on each
bed. K 5 rows.

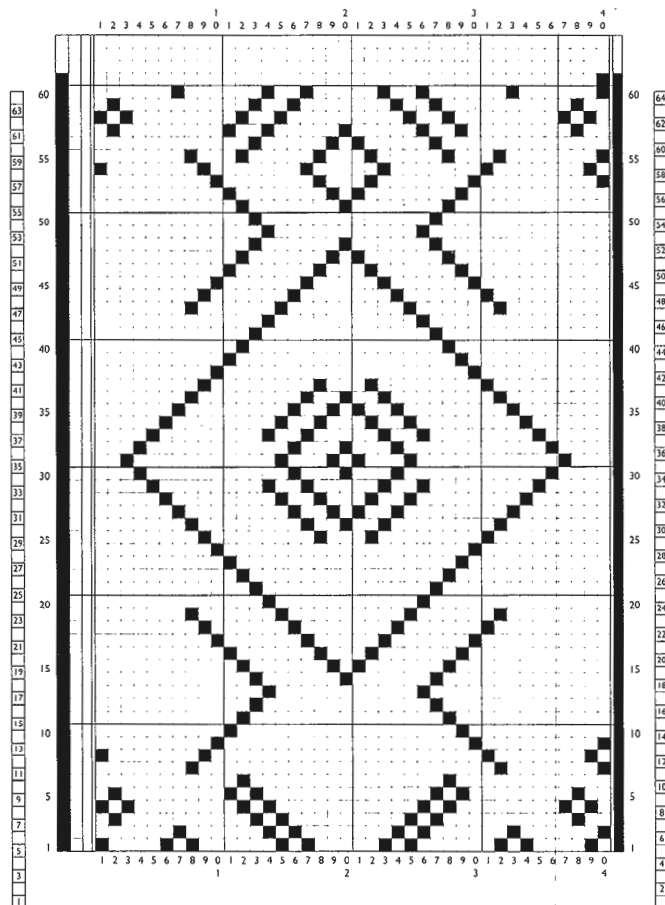
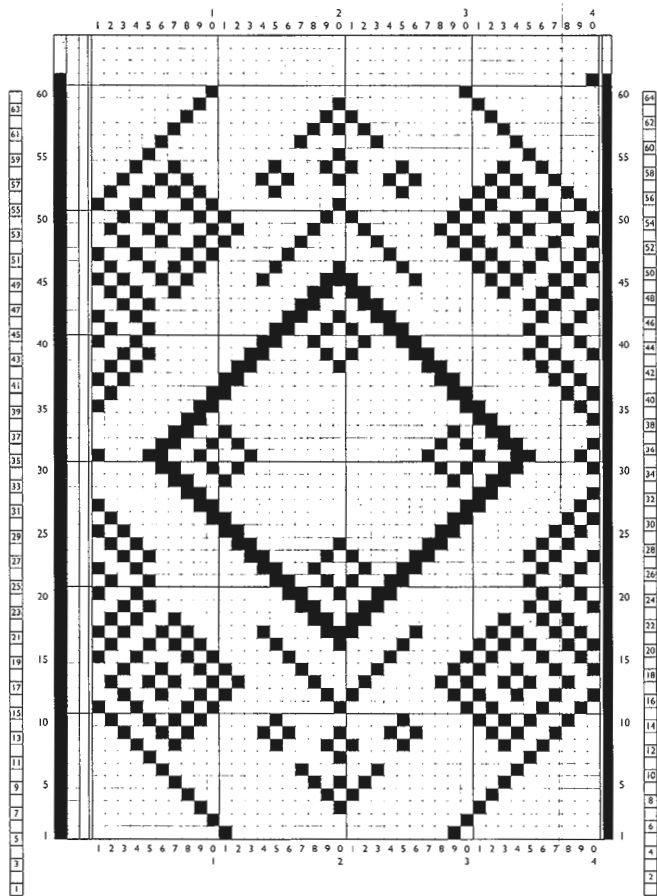
2ND SIZE

Dec 1 st on each bed at each end
on next and every foll 12th row
until 62 sts rem on each bed,
then on every foll 6th row until
30 sts rem on each bed. K 5 rows.

3RD SIZE

Dec 1 st on each bed at each end
on next and every foll 12th row
until 60 sts rem on each bed,
then on every foll 6th row until
54 sts rem on each bed. K 5 rows.

** Cast off 2 sts on each bed at
beg of next 2 rows. K 10 rows; rep
from ** 3 times more. 12 ►



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◀ 11 Cast off 3 sts on each bed
at beg of next 2 rows. K 4 rows. 32
sts rem on each bed.

ALL SIZES

RC shows 630 [636, 636]. Cast off.

BACK YOKE

Handle down. Orange strippers.
Set up 118 [122, 126] Ns on each
bed at centre of machine in WP
for full needle rib. Set RC at 000.
Set lock on N/N and stitch size to
3/3. Using two ends of Col 1, K 1
row. Set lock on CX/CX and stitch
size to 3½/3½, K 2 rows. Set lock
on N/N and stitch size to 4/4, K 1
row. RC shows 4. Change to black
strippers. Set RC at 000. Set stitch
size to 4/4½. Cont in patt B.

* Set lock on GX/N, K 6 rows. Set
lock on N/N, K 2 rows *. Rep from
* to * 22 more times. RC shows
184. Cast off.

RIGHT FRONT YOKE

Handle down. Orange strippers.
Set up 59 [61, 63] Ns on each bed
in WP for full needle rib. Set RC at
000. Set lock on N/N and stitch
size to 3/3. Using two ends of Col
1, K 1 row. Set lock on CX/CX and
stitch size to 3½/3½, K 2 rows. Set
lock on N/N and stitch size to
4/4, K 1 row. RC shows 004.
Change to black strippers. Set RC
at 000. Set stitch size to 4/4½.
Cont in patt B as on Back Yoke
from * to * and, at the same time
dec 1 st on each bed at right edge
on next and every foll 8th row
until 36 [38, 40] sts rem on each
bed. K 7 rows. RC shows 184. Cast
off.

LEFT FRONT YOKE

Work as for Right Front Yoke
reversing shaping by reading left
for right.

CUFFS

Handle down. Orange strippers.
Set up 89 [91, 94] Ns on each bed
in WP for full needle rib. Set RC at
000. Set lock on N/N and stitch
size to 3/3. Using two ends of Col
1, K 1 row. Set lock on CX/CX and

stitch size to 3½/3½, K 2 rows. Set
lock on N/N and stitch size to
4/4, K 1 row. RC shows 004.
Change to black strippers. Set RC
at 000. Set stitch size to 4/4½.
Cont in St Patt B.

Set lock on GX/N, K 6 rows. Set
lock on N/N, K 2 rows *.

RC shows 8. Dec 1 st on each bed
at each end.

Rep from * to * 3 times.

Dec 1 st on each bed at each end.

Rep from * to * 3 times.

Dec 1 st on each bed at each end.

Rep from * to * 3 times. RC shows
80. Cast off.

FRONT BORDER

Handle down. Orange strippers.
Set up 11 Ns on each bed in WP
for full needle rib. Set RC at 000.
Set lock on N/N and stitch size to
3/3. Using three ends of Col 1, K
1 row. Set lock on CX/CX and
stitch size to 3½/3½, K 2 rows. Set
lock on N/N, K 1 row. RC shows
004. Set RC at 000. K 870 rows,
making buttonholes on rows 10,
54, 98, 142, 186, 230 and 274. Cast
off.

PRESSING

With wrong side facing, block
knitting by pinning out all pieces
to measurements given. Press
carefully following spinner's
instructions or cover with a wet
cloth and leave until dry if press-
ing is not recommended. Allow
to dry before removing pins.

MAKING UP

With right sides together, join
yokes to top edge of back and
fronts. Join shoulder seams. With
wrong side of lower edge of
sleeve to right side of cast off
edge of cuff, join seam. When
cuff is turned back, right side of
cuff will be on right side of
sleeve. Set in sleeves. Join side
and sleeve seams. Pin front bor-
der in position, lining up pattern
and yoke on fronts and sew into
position. Sew on buttons. Give
final light steam. ■

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Cut & Sew

Knitted Accessories

It has suddenly felt very cold this month, so **Debbie Kendall's** thoughts have turned to knitted accessories such as scarves to keep her warm. Scarves are very easy to knit, but can be a little boring to wear, so this month let's look at a way to make them more interesting.

My favourite scarf has to be one that's trimmed with fur fabric at both ends. The scarf is knitted in rib - either a full needle rib or a 2x2 rib with a 2x1 needle arrangement - and the ends are finished with rectangles of fur fabric. This is an excellent way of learning to mix fabric and knitting.



METHOD OF TRIMMING

- 1 First of all, knit a long scarf in the rib of your choice.
- 2 Measure the end of the scarf and cut the trim to this measurement widthwise plus 3cm for seam allowance. The length of the trim is your own choice.
- 3 Pin the trim to the end of the scarf, as shown in Fig. 1.
- 4 With a medium length straight stitch, sew along the pinned line.
- 5 Fold the trim in half, right sides together and sew down each side seam, taking care not to sew in the seam allowances on each end, as shown in Fig. 2.
- 6 Trim the side seams and then fold to the right side.
- 7 Turn the seam allowance under on the long un-sewn edge and slip stitch to the scarf.
- 8 Repeat for the other end.



PATTERN FOR A SCARF

For those of you who don't want to make up your own, try the following pattern using a good quality 4-ply acrylic yarn in a 2x2 (2x1 needle arrangement) rib. I suggest using a stitch size around 5/5, to obtain a tension swatch 40 stitches wide and 38 rows long to measure 10 cm.

The width of this scarf is 20 cm and the length is 136 cm. The finished size of the fur trim is 9 cm long, so you will need to cut two pieces of fur fabric 23 cm (width 20 cm + 3 cm for the

seams) x 21 cm (finished length 9 cm x 2 = 18 cm + 3 cm for the seams).

Casting on for 2x2 rib with a 2x1 needle arrangement (also called 2x1 or Commercial Rib) sometimes causes problems. However, if you follow all the directions in the order they are written below, the rib will be perfect.

TO CAST ON

- 1 Set HP on H5.
- 2 Bring the required number of needles on the main bed to holding position and return every 3rd needle back to non working position. Have two needles in together in working position at each end as shown in Fig. 3.

||x||x||x||x||x||x||
Figure 3

- 3 On the ribber, bring up two needles opposite each needle in non working position, as shown in Fig. 4.

||x||x||x||x||x||x||
||x||x||x||x||x||x||
Figure 4

- 4 Rack to H6, then bring up an extra needle at the right as shown in Fig. 5.

||x||x||x||x||x||x||
||x||x||x||x||x||x||
Figure 5

- 5 Thread up the main yarn and using Tension 0/0, knit one zigzag row. If you do not get a zigzag line, you have omitted to rack.
- 6 Insert the ribber comb.
- 7 Set machine for circular knitting and knit two rows.
- 8 Rack back to H5 and transfer the extra needle to the main bed. Return the carriages to the normal setting.
- 9 Using Tension 2/2, knit one row. Put on the weights and knit the rib.

Figure 1



Figure 2

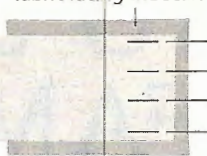
TO KNIT THE SCARF

Bring up 80 needles on each bed and arrange for a 2x2 (2x1 needle setting) rib as given above. Cast on as described, knit 516 rows and then remove the work from the machine. Obviously, there is no need to cast off, because the end is going to be encased in fur fabric.

Measure the width of your scarf before cutting out the fur fabric, just to check that it is 20 cm wide and then proceed with the trimming, using the method described earlier.



right side of the fur fabric facing the scarf



stitching lines

VARIATION ON A THEME

A variation of this is to trim in velvet, or perhaps a lovely brocade to make a luxurious evening scarf. For this, I would use a 2-ply or 3-ply yarn and knit either in every needle rib or long stitch rib. If you are using a 3-ply yarn, try knitting at stitch size 4/4 which will give you a nice fabric.

During one recent club visit, I demonstrated this technique. The suggestion was then made that perhaps it would be possible to have a pocket, either in the fur or velvet trim, so that hands could be kept warm. So, as we say in class, that's your homework for this month! ■

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HAVE YOUR SAY!

Dear Anne

Hints, tips & pen-friends

Have you an idea you'd like to pass on, or an opinion on anything to do with machine knitting? You can now E-mail us at the new address: rpa@surf3.net

It's always great to hear from readers - whether you're sharing hints & tips, a funny story or tackling some serious issues. You can write to Anne at the address on page 4.

Dear Anne

I am writing to let your readers know about a pen friend's club that I have started for stroke victims, their carers and families. Perhaps some of your readers, or people known to them, may have had a stroke? My father was a stroke victim, so I know the changes and feelings they experience and I also know that both patients and carers can feel very isolated.

I started this club following my father's attack and the subsequent contact I have had with the Stroke Association. If any of your readers wish to find out more about the pen friend club, they can write to the following address:-

**PO Box 73
TUNBRIDGE WELLS NORTH
Kent TN4 9WY**

Perhaps you could have a section for "knitting" pen friends in your magazine?

**Yours sincerely
Rosalyn Lower
Tunbridge Wells**

Thank you for writing to us Rosalyn. I'm sure the help you offer is greatly appreciated and that our readers will be pleased to have this information.

Dear Anne

I was interested in your article in Issue 13 regarding the teddies and bags for third world hospitals. My friend Vera and I have been hand-making these teddies for some time now and

have devised a quick and easy way of making bags to go with them on the knitting machine. I have a real dislike of sewing up when I have finished a garment. (I always smile at Vera when I need something sewn and somehow she volunteers!) I have found a way which only involves sewing in the threads at the beginning and end of the knitting.

- ① Cast on about 100 stitches on both beds, using any yarn that can be easily knitted.
- ② If you are using full needle rib, then rib about six rows after the circular rows.
- ③ Switch to full needle rib and knit about 125 "circles" (250 rows).
- ④ Transfer (approximately) every 13th stitch to its neighbour, leaving the empty needles in working position and knit about 10 (20) more rows.
- ⑤ Cast off the back bed stitches behind the latches, leave them where they are and transfer the ribber stitches to the back bed and cast them off also.

You are then left with an open bag and need only sew in your beginning and end yarns and make a cord to thread through holes at the top. It is so quick and easy, I hope other readers may find this useful.

**Yours sincerely
Eileen Brown & Vera Owen
Eltham, London**

Thank you for this useful tip ladies. It's a really useful way of knitting a little bag and I'm sure that our readers will appreciate the pattern.



Brides' Wooden Spoons

Designed by Betty Meeds in 4-ply yarn

General Information

PATTERN RATING

* Very easy to knit.

MACHINES

We used a French Knitting Machine for our spoons. Alternatively, you can knit cords on your machine, following the instructions in your manual.

MATERIALS

Any 4-ply yarn.

(Yarn Guide No.11.)

Oddments in 5 different colours.

Silver thread.

Wooden spoons.

2 ribbon bows.

Length yellow ribbon.

Two horseshoes.

Copydex adhesive.

MAKING UP

Starting 1.25 cm, $\frac{3}{4}$ in from top of spoon handle, glue cords down to bowl, let cords hang loosely around bowl, then glue up spoon handle, leave a loop at top for a handle, then glue cords to meet beginning of cords as in diagram. If cords are not the same length, just cut to size, pick up sts and fasten off. K a small cord to hold handle together as shown. Decorate with bows.

Yellow & White Spoon

CORDS

Using white yarn, K a cord 165 cm, 65 in long. Fasten off ends and thread into cord. Using yellow yarn, K a cord 165 cm, 65 in long. Fasten off ends and thread into cord

MAKING UP

Sew white cord to yellow cord at one end. Place a spot of glue at back of spoon just above the bowl, also a small amount along back of spoon handle. Place joined end at back of spoon above the bowl. Twist cords and, at the same time, wind around

spoon handle. The glue at the back will help to hold in place. When at top, place glue on top of spoon handle, wind cord around top and leave to dry.

When dry, slightly twist remaining cord to form a handle (if you twist too tight, the cord will curl). Sew in place at top of spoon han-

dle, leaving sufficient to wind around handle. Separating remainder of white and yellow cords, wind each colour around handle to meet at top. Cut cords to size, pick up sts and fasten off. Sew to handle at top. Decorate with ribbon and horseshoes as shown. ■



Pattern Information

MEASUREMENTS

Multi-coloured spoon 30.5 cm, 12 in long.

Yellow and white spoon 28 cm, 11 in long.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.

NOTES

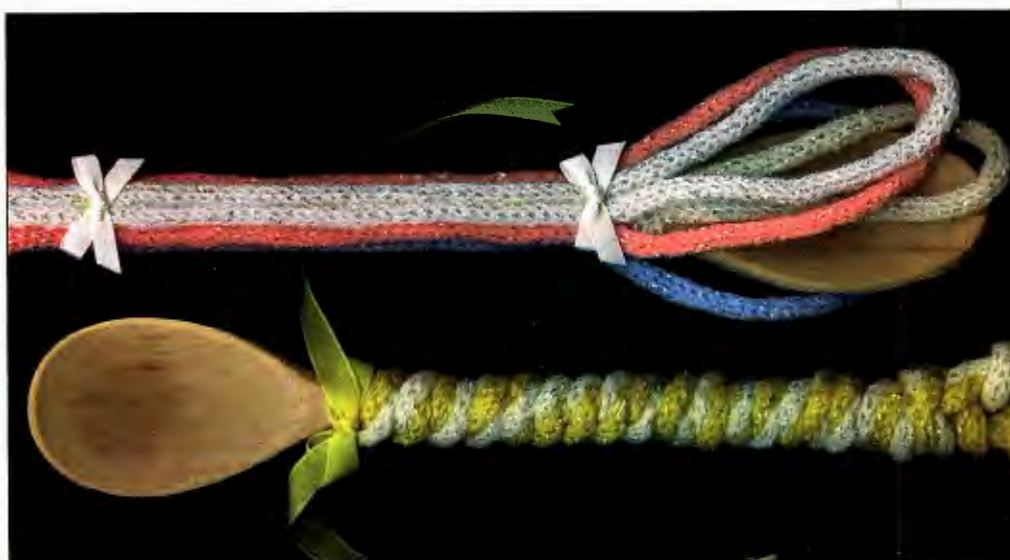
I have used colours that would perhaps match the brides and bridesmaids dresses, white or cream for the bride and whatever colour the bridesmaids are wearing.

Knitting Instructions

Multi-coloured Spoon

CORDS (KNIT 4 IN DIFFERENT COLOURS)

Using your chosen colour and silver yarn together, K a cord 91.5 cm, 36 in long. Fasten off ends and thread into cord.



General Information

Stocking Stitch Version

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Uppingham Yarns 4-ply Acrylic.

Long Sleeved Version

1 [1, 1, 1, 1, 1, 2, 2, 2, 2] x 500 g cones in (MY).

Short Sleeved Version

1 [1, 1, 1, 1, 1, 1, 1, 2, 2] x 500 g cones in (MY).

Both Versions

7 buttons.

2 stitch holders.

The fibre content of this yarn is 100% Acrylic. For further information, a mail order brochure or colour charts, please write to Uppingham Yarns at the address given on page 16.

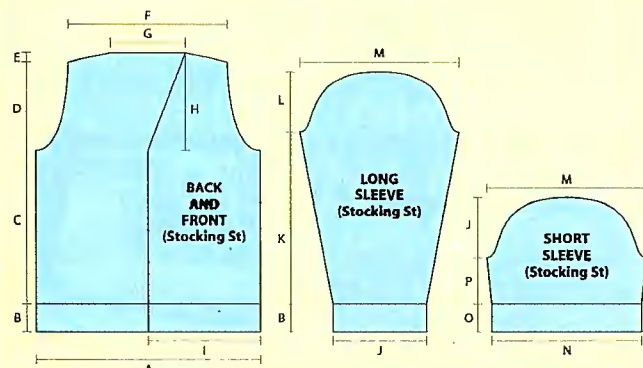
GARMENT WEIGHT

Finished long sleeved garment in fourth size weighs 340 g, short sleeved version weighs 315 g.

Diagrams

A = 48.5 [50.5, 53.5, 55.5, 58.5, 60.5, 63.5, 65.5, 68.5, 70.5] cm
B = 6 cm
C = 33 [33, 33, 33, 34, 34, 34, 34, 34, 34] cm
D = 19 [21, 22, 23, 25, 26, 27, 29, 30, 31] cm
E = 2 cm
F = 32.5 [34, 35.5, 37, 39, 40.5, 42, 44, 45.5, 47] cm
G = 15 [15.5, 16, 17, 17.5, 18.5, 19, 20, 20.5, 21] cm
H = 23 [25, 26, 27, 29, 30, 31, 33, 34, 35] cm

I = 23 [24.25, 25.5, 26.75, 28, 29.25, 30.5, 31.75, 33, 34.25] cm
J = 20 [21, 22, 22.5, 23.5, 24, 25, 26, 27, 27.5] cm
K = 37 [38, 38, 38, 40, 40, 40, 41, 41, 41] cm
L = 13.5 [15.5, 16.5, 17.5, 19.5, 20.5, 21.5, 23.5, 24.5, 25.5] cm
M = 34 [35.5, 37, 39, 40.5, 42, 44, 45.5, 47, 48.5] cm
N = 32 [32.5, 34, 35.5, 36, 37.5, 39, 40, 41, 42.5] cm
O = 2.5 cm
P = 10 [11, 11, 11, 12, 12, 12, 13, 13, 13] cm



Pattern Information

Stocking Stitch Version

MEASUREMENTS

To fit bust or chest 87 [92, 97, 102, 107, 112, 117, 122, 127, 132] cm, 34 [36, 38, 40, 42, 44, 46, 48, 50, 52] in.

Actual size 95 [100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 37½ [39½, 41½, 43½, 45½, 47½, 49½, 51½, 53½, 55½] in.

Length to shoulder 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.

Long sleeve seam 43 [44, 44, 44, 46, 46, 46, 47, 47, 47] cm, 17 [17½, 17½, 17½, 18, 18, 18, 18½, 18½, 18½] in (adjustable).

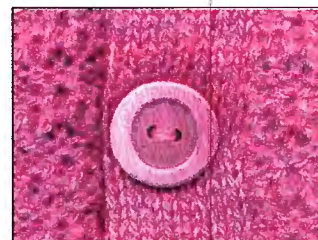
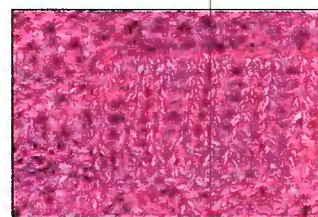
Short sleeve seam 12.5 [13.5, 13.5, 13.5, 14.5, 14.5, 15.5, 15.5, 15.5] cm, 5 [5½, 5½, 5½, 6, 6, 6½, 6½, 6½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.



ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

Stocking Stitch Version

BACK

With carriage at right, using MY, cast on 136 [142, 150, 156, 164, 170, 178, 184, 192, 198] 19 ►

Tuck Stitch Cardigan

An MKM design in Uppingham Yarns 4-ply Acrylic

◀ 16 POCKET LININGS (KNIT 2)

Using MY, cast on 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] sts by hand. Set RC at 000. Using MT, K 36 [40, 40, 40, 40, 40, 44, 44, 44] rows. Using WY, K a few rows and release from machine.

LEFT FRONT

With carriage at right and using MY, cast on sts 4 to 59 [62, 65, 68, 71, 74, 77, 80, 83, 86] inclusive at right of centre 0 in 1x1 rib. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] sts. Work as for Back from * to *.

** K 53 [59, 59, 59, 59, 59, 59, 65, 65, 65] rows. RC shows 54 [60, 60, 60, 60, 60, 66, 66, 66].

PLACE POCKET LINING

Counting from the right edge, miss 13 [13, 14, 16, 16, 18, 19, 19, 21, 22] sts, slip next 30 [33, 33, 33, 35, 35, 35, 38, 38, 38] sts on to a stitch holder. With K side of Pocket Lining facing, replace sts of last row worked in MY on to empty Ns, dec 5 [5, 5, 5, 6, 6, 6, 6, 6, 6] sts evenly. Unravel WY. K 132 [126, 126, 126, 132, 132, 132, 126,

126, 126] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192]. 12 rows less have been worked to armhole than on Back. Knit 1 row extra for Right Front.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge on next and foll 7th row, K 4 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 7th row from previous dec and, **at the same time**, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 33 [36, 38, 39, 42, 44, 46, 49, 50, 52] sts rem, then on every foll 4th row until 30 [31, 33, 35, 36, 38, 39, 41, 43, 44] sts rem. Cont to dec at front edge only on every 7th row from previous dec until 21 [22, 23, 24, 26, 27, 28, 29, 30, 31] sts rem. K 20 [25, 24, 23, 35, 34, 33, 38, 37, 36] rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts **.

RIGHT FRONT

With carriage at right and using MY, cast on sts 3 to 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] inclusive at left of centre 0 in 1x1 rib. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] sts. Work as for Back from * to *. Work as for Left Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading left for right and right for left.

LONG SLEEVES

With carriage at right and using MY, cast on 49 [53, 55, 57, 59, 61, 63, 65, 67, 69] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on 1st [3rd, 3rd, 3rd, 5th, 5th, 5th, 7th, 7th, 7th] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. Shape sides by inc 1 st (2

sts in) at each end on every 12th [12th, 12th, 11th, 11th, 11th, 10th, 10th, 10th, 9th] row until there are 83 [87, 91, 95, 99, 103, 107, 111, 115, 119] sts. K 17 [23, 11, 18, 19, 8, 19, 15, 5, 20] rows. RC shows 222 [228, 228, 228, 240, 240, 240, 246, 246, 246].

SHAPE TOP

* Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every 4th row until 45 [41, 43, 45, 41, 43, 45, 41, 43, 45] sts rem, then on every foll alt row until 25 sts rem. Cast off *.

SHORT SLEEVES

With carriage at right and using MY, cast on 77 [79, 83, 87, 89, 91, 95, 97, 101, 103] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Insert card and lock on 3rd [5th, 5th, 5th, 5th, 5th, 5th, 7th, 7th, 7th] row. Take carriage across twice with-



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Stocking Stitch Cardigan

An MKM design in Uppingham Yarns 4-ply Acrylic

out knitting. Set RC at 000 and then, using MT, K 1 row. Release card and cont in tuck st. Shape sides by inc 1 st (2 sts in) at each end on every 18th [16th, 16th, 16th, 14th, 11th, 11th, 10th, 10th, 9th] row until there are 83 [87, 91, 95, 99, 103, 107, 111, 115, 119] sts. K 5 [1, 1, 1, 1, 5, 5, 7, 7, 5] rows. RC shows 60 [66, 66, 66, 72, 72, 72, 78, 78, 78].

SHAPE TOP

Work as for Long Sleeves from * to *.

POCKET TOPS

Push 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] Ns to WP. With P side facing, replace pocket sts on to Ns, inc 5 [5, 5, 5, 6, 6, 6, 6, 6, 6] sts evenly. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 7 [7, 7, 7, 4, 4, 4, 4, 4, 4] rows.

* Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 21 [21, 21, 21, 22, 22, 22, 22, 22, 22] rows; rep from * 5 times more. Make buttonholes over same sts as before. K until border when slightly stretched, fits up front edge, across back of neck and down front edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Fold pocket tops in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Fold front border in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a woman or left front for a man. Finish buttonholes and sew on buttons to correspond. ■

◀ 17 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-4/MT-4, K 32 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 132 [132, 132, 132, 136, 136, 136, 136, 136, 136] rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 100 [110, 110, 116, 124, 130, 134, 144, 148, 150] sts rem, then on every foll alt row until 92 [96, 100, 104, 110, 114, 118, 124, 128, 132] sts rem. K 52 [56, 60, 62, 68, 70, 72, 78, 80, 84] rows. RC shows 208 [216, 220, 224, 236, 240, 244, 252, 256, 260].

SHAPE SHOULDERS

Cast off 6 [7, 7, 7, 8, 8, 8, 9, 9, 9] sts at beg of next 6 rows and 7 [5, 6, 7, 6, 7, 8, 7, 8, 9] sts at beg of foll 2 rows. Cast off rem 42 [44, 46, 48, 50, 52, 54, 56, 58, 60] sts.

POCKET LININGS (KNIT 2)

Using MY, cast on 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] sts by hand. Set RC at 000. Using MT, K 36 [40, 40, 40, 40, 40, 44, 44, 44] rows. Using WY, K a few rows and then release the work from the machine.

RIGHT FRONT

With carriage at right and using MY, cast on 65 [68, 72, 75, 79, 82, 86, 89, 93, 96] sts at right of centre 0 in 1x1 rib. Work as for Back from * to *. ** Set RC at 000. Using MT, K 36 [40, 40, 40, 40, 40, 44, 44, 44, 44] rows.

PLACE POCKET LINING

Counting from the right edge, miss 15 [15, 17, 18, 19, 20, 22, 22, 24, 26] sts, slip next 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] sts on to a stitch holder.

With P side of Pocket Lining facing, replace sts of last row worked in MY on to empty Ns. Unravel WY. K 88 [84, 84, 84, 88, 88, 88, 84, 84, 84] rows. RC shows 124 [124, 124, 124, 128, 128, 128, 128, 128, 128]. 8 rows less have been worked to armhole than on Back. Knit 1 row extra for Left Front.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge on next and foll 4th row, K 3 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 4th row from previous dec and at the same time, cast off 4 sts at beg of next row, K 1 row.

Dec 1 st (2 sts in) at armhole edge on every row until 41 [46, 45, 48, 52, 55, 57, 62, 64, 64] sts rem, then on every foll alt row until 35 [36, 38, 39, 42, 43, 45, 47, 49, 51] sts rem. Cont to dec at front edge only on every 4th row from previous dec until 25 [26, 27, 28, 30, 31, 32, 34, 35, 36] sts rem. K 15 [19, 19, 19, 23, 23, 23, 27, 27, 27] rows.

SHAPE SHOULDER

Cast off 6 [7, 7, 7, 8, 8, 8, 9, 9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 [5, 6, 7, 6, 7, 8, 7, 8, 9] sts **.

LEFT FRONT

With carriage at right and using MY, cast on 65 [68, 72, 75, 79, 82, 86, 89, 93, 96] sts at left of centre 0 in 1x1 rib.

Work as for Back from * to *.

Work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading left for right and right for left.

LONG SLEEVES

With carriage at right and using MY, cast on 56 [60, 62, 64, 66, 68, 70, 74, 76, 78] sts at centre of machine in 1x1 rib.

Work as for Back from * to *.

Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 7th [7th, 7th, 6th, 6th, 6th, 5th, 6th, 5th, 5th] row until there are 96 [100, 104, 110, 114, 118, 124, 128, 132, 136] sts. K 8 [12, 5, 14, 16, 10, 25, 2, 24, 19] rows. RC shows 148 [152, 152, 152, 160, 160, 160, 164, 164, 164]. Adjust length at this stage, if required.

SHAPE TOP

** Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 44 [36, 36, 40, 32, 32, 36, 28, 28, 28] sts rem.

1ST, 2ND, 3RD, 4TH, 5TH, 6TH & 7TH SIZES

Dec 1 st (2 sts in) at each end on every row until 28 sts rem.

ALL SIZES

Cast off **.

SHORT SLEEVES

With carriage at right and using MY, cast on 90 [92, 96, 100, 102, 106, 110, 112, 116, 120] sts at the centre of the machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-4/MT-4, K 14 rows. Transfer sts for st st. Set RC at 000

and then, using MT, shape sides by inc 1 st (2 sts in) at each end on every 10th [9th, 9th, 8th, 7th, 7th, 6th, 6th, 6th, 6th] row until there are 96 [100, 104, 110, 114, 118, 124, 128, 132, 136] sts. K 10 [8, 8, 4, 6, 6, 6, 4, 4, 4] rows. RC shows 40 [44, 44, 44, 48, 48, 48, 52, 52, 52].

SHAPE TOP

Work as for Long Sleeves from ** to **.

POCKET TOPS

Push 35 [38, 38, 38, 41, 41, 41, 44, 44, 44] Ns to WP. With K side facing, replace the pocket sts on to Ns. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-4/ MT-4, K 21 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and then release from the machine.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000 and then, using MT-1, K 7 [7, 7, 7, 4, 4, 4, 4, 4, 4] rows.

* Counting from each end, make buttonholes over the 4th, 5th and 6th sts. K 21 [21, 21, 21, 22, 22, 22, 22, 22, 22] rows; rep from * 5 times more. Make buttonholes over same sts as before. K until border when slightly stretched, fits up front edge, across back of neck and down front edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Fold pocket tops in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Fold front border in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a woman or left front for a man. Finish buttonholes and sew on buttons to correspond. ■

Teach In

The times they are a' changin'

This year, **Ann Kite** has a feeling of hope, anticipation and even excitement as she thinks about the coming year, because maybe - just maybe - this year may see one of her dreams come to fruition.

A happy new millennium and a happy New Year to you all! I don't normally get very excited about the New Year and don't do any of the traditional things like making New Year resolutions and going to mad parties. I have problems with my ears that sometimes prevent me hearing in noisy surroundings and can also upset my balance - even without the aid of alcohol!

FROM SMALL ACORNS...

I have been teaching machine knitting since 1975 and soon discovered that I enjoyed teaching very much. Knitters liked the courses I was running and told me they were good. They said that they couldn't learn from books and had to be shown what to do and how to do it. My courses were fully booked and I had waiting lists that were six months long. It was at this point that I had the naive idea of putting my teaching on video. I had no idea what would be involved, but the Centre for Educational Studies at the local polytechnic agreed to make the video for me - and soon enlightened me!

I found I enjoyed the challenge of working out how to teach through the medium of video.

I had to make sure that nothing was missed out and that knitters were never left hanging in mid air, wondering what they were meant to be doing. I also had to ensure that what they saw were big close ups of the knitting, not of me!

... GREAT OAK TREES GROW

As the years have gone by, I have become more and more involved in teaching knitters and have learned much about the teaching needs of adults who often felt that they were failures.

They told me:-

'I really want to learn, but I don't know if I can.'

They also said:-

'I can't learn from books.'

The videos worked and after using them, the same people were saying, "I have learnt at last, I know what I am doing, I am so much more confident".

I began to realise that teachers and trainers are good at learning from books and they then try to teach others to be good at learning from books. Sadly, perhaps due to the inertia that is a part of big institutions, the alternative approach of avoiding books and using video to show people what to do, just doesn't seem to happen.

There are, of course, lots of videos about all sorts of subjects, but they are usually not serious tuition - just something to whet your appetite. If videos are included in serious tuition, they are only a part - and usually a small part - of the course material. Most courses have to fall back on workbooks to provide a large part of the information required. I believe that my videos are the first attempt, by anyone anywhere and for any subject, to present the entire content of a formal course, on video.

THE LEARNING AGE

For years now, I have been hammering on the doors of the educational and training establishment, trying to 'bring the message' to them of teaching through the medium of video. In the past, most of the people I've met have thought that, as I wasn't using written materials, I could not be providing serious teaching. However, the times are changing! It's the Learning Age - and this is why I am excited!

The government wants everyone to have training and skills in something and people are looking at ways of encouraging everyone to 'have a go' at learning. It can be in any subject, whatever it is that interests them and, during 1999, I had some very interesting conversations with people working in education and training.

FULL ACCREDITATION

I have wanted for a long time to get my courses accredited by a national body, so that knitters could be offered the opportunity, if they wished, to gain a national qualification in machine knitting. In the spring of last year, I made contact with the National Open College Network. I told them what I was doing and was invited to meet the local co-ordinator.

"Do you realise what you are doing?", she asked. "You are so far out in front, this is great! It is so exciting! This is just what is needed!"

After all the negative receptions I've received in the past, I was amazed. My face must have been a picture!

After much hard work on the documentation of the courses, I now have three accredited and, in time, all my courses will be accredited. This means that wherever you live, by using my video courses you can work for a National Open College Network qualification in machine knitting.

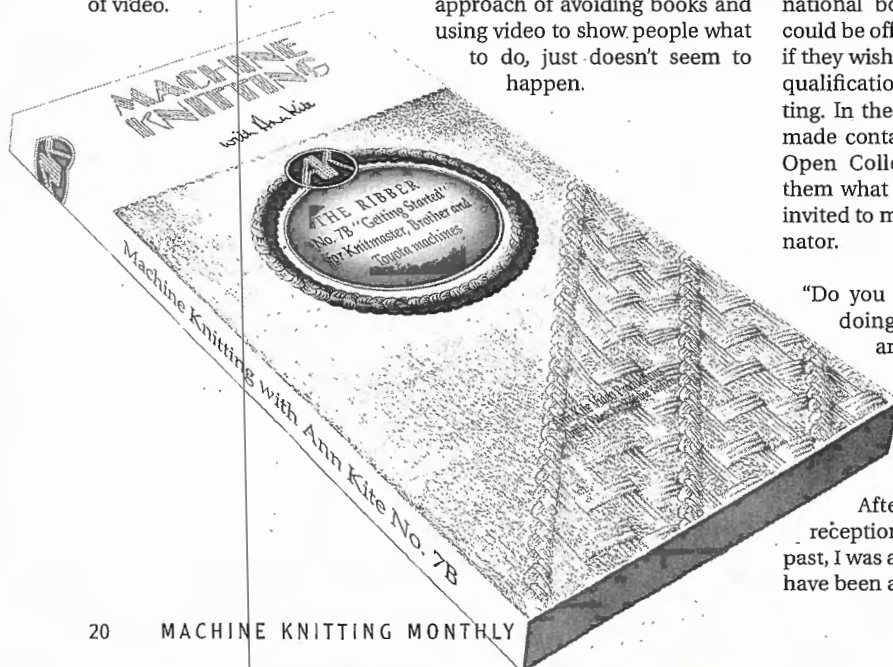
The course instruction is on the video and there will be a weekly or fortnightly telephone conversation or E-mail with me to find out how you are getting on, give you encouragement and answer any questions you may have. (Please note that you don't need access to a computer unless you live outside the UK and need to have support by E-mail.)

You receive a list of swatches that you knit by following the video, then you post them off to me in batches. The swatches are carefully planned, so that I pick up any problems as you go along. Finally, incorporating the techniques you have learned and again following the video, you eventually knit a garment. The intention is to help you improve your knitting and learn new techniques. Now the courses are accredited, if you are unemployed and are hoping to start your own machine knitting business, or perhaps to work for a designer, you can apply for a government grant to pay for your course.

BUDDY, HAVE YOU A DIME?

There was more excitement one wet afternoon when I answered the 'phone to hear that I was being asked if I would answer some questions for the **DIME** project. I must confess that I thought I was about to be asked what brand of detergent I preferred! However, my caller went on to say that **DIME** was a transnational project, funded by the European Union, to find out how multimedia was being used in training. Someone was actually knocking on my door - metaphorically speaking - asking me about the use of video in teaching and training. As you can probably imagine, I was delighted to help!

During our conversation, which lasted an hour and a half, I was asked a series of questions.



Ann Kite Home School

- "How do you support your learners?"
- "By telephone for those in the UK, or by E-mail for those outside the UK", I replied.
- "So you use the Internet for delivering training", the interviewer said.

I had never looked at E-mail like that, so there then followed one of those silly conversations that you have when taken unawares!



- "No I don't", I said.
- "Yes you do", she said, "and it's very interesting!"

Once again, I felt that the Ann Kite Home School really was 'out in front'. Small organisations and projects like mine do have the advantage of being able to change. We can often make use of developments in modern technology more quickly than larger organisations. In 1985, it seemed to be an obvious progression to teach a practical subject like machine knitting by using a video. In 1998, it seemed even more obvious to use E-mail for the support consultations, especially when I had a knitter in Australia doing one of my Certificate in Practical Knitting courses. E-mail is cheaper than making a 'phone call and neither of us has to stay up late or get up early in order to communicate!

I HAVE A DREAM...

So, what is my dream that may be about to happen? I dream that this method of teaching will be so well accepted that the Ann Kite Home School will be teaching so many knitters - both throughout the UK and world-wide - that a team of tutors is needed to support them. Moreover, many of those knitters are already doing Open College Network accredited courses and are discovering the joy of having their hard work and skills recognised. For this to happen, I am sure that the Ann Kite Home School, will have to become an educational charity or trust.

I know that, at the moment, many knitters do not want certificate courses and they may now be feeling that I am deserting them with these dreams of a team of tutors and accredited

courses. I hasten to add that I am not! The video courses are still available for those knitters who wish to work on their own - though, as a student of the **Ann Kite Home School**, you are never really on your own. There is always the telephone helpline available to anyone using an Ann Kite video course.

Did you notice that I said 'video course', not simply 'video'? Knitters frequently say to me, 'I don't want a course, I just want a video'. I realise what they mean, but forgive me if I say once more, "I don't make videos that are just videos!". An Ann Kite video course is a carefully thought out sequence of tuition, that is equally well filmed and edited. It will take you, step-by-step, through everything you need to know to complete the topic you have chosen to learn. With the video, even when it is used on its own and you are working on your own, you are taking a course in machine knitting!

Many knitters tell me that they are not good enough to take a certificate course. I have three answers to that comment:-

- ① You don't have to be! You take a course because you want to learn something, not because you are very good already!
- ② I really enjoy teaching a person who finds something difficult to understand and greatly enjoy their pleasure when they learn how to do it. That is what teaching is about!
- ③ The courses are about what I call 'practical knitting'. For example, on the beginner's course the first swatch you knit is a rectangle in stocking stitch. It has an open edge cast on and is just stripped off the machine. Even if you don't know how to do an open edge cast on, or understand what stripping off means, then I teach you on the video.

I'll finish with a quote that was sent to me by one of my students. It is credited to Michelangelo.

- "Lord grant that I may always desire more than I can accomplish."

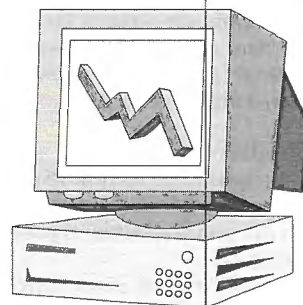
CAN YOU HELP?

Would you like to help me with this exciting project? I now have almost as many knitters taking certificate courses as I have time to support. I will soon have a waiting list so I'd like to hear from knitters or tutors who may be interested in being one of a team of support tutors. You can live anywhere, but you do need to have a computer with a modem and you would have to work on a self-employed basis. I'd also appreciate hearing from anyone who has experience of setting up or running an educational charity or trust. If you think you can help by offering information or advice on a voluntary basis, I'd be very pleased if you would get in touch with me.

Ann Kite Home School video courses are available at levels from absolute beginner to more advanced and are suitable for all machines except Passap and

Pfaff. As I mentioned earlier, you do not need a computer unless you live outside the UK. If you want to know more about the video courses, either to work for a certificate or to use on your own, send for my free colour brochure.

Ann Kite Home School
The Llanerch
New Radnor
Powys LD8 2TP
Tel/Fax:- 01544 350627
E-mail:-
AKES@compuserve.com ■

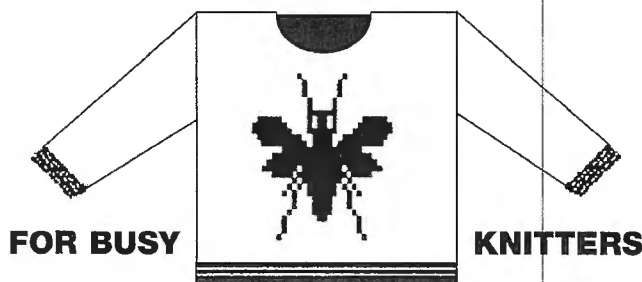


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Teach In

Fair Isle Tunic

Designed by Mary Smith in King Cole yarn

Punchcard designed by Judy Dodson

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 95 [100, 105, 111, 116] cm, 37½ [39½, 41½, 44, 46] in.

Length to shoulder without bias edging 69.5 cm, 27½ in.

Sleeve seam without bias edging 42 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.

NOTES

a) We used the knit side of the knitting as the right side of the garment.

b) Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Please note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) When shaping in HP, always take the yarn round the first inside N in HP to prevent a hole forming.

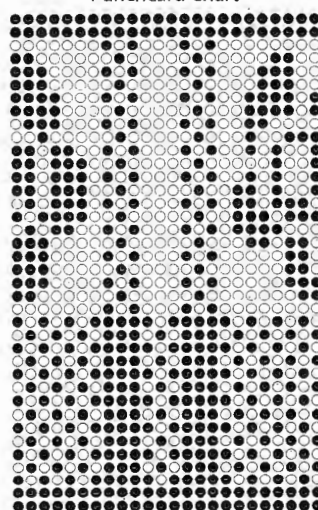
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

f) Owners of Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN

K 13 rows MC/A and 21 rows MC/B. These 34 rows form pattern.

Punchcard Chart



Knitting Instructions

BACK

Push 150 [158, 166, 174, 182] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Set carriage to knit back to WP. Using MC, cast on by hand. K 2 rows. Release card and cont in Fair Isle patt. Set RC at 000. K 150 [150, 148, 148, 146] rows. Place marker at each end*.

K 92 [92, 94, 94, 96] rows. RC shows 242. Using WY, K a few rows in st st and release from machine.

FRONT

Work as for Back to*.

K 64 [64, 66, 66, 68] rows. 28 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Push 85 [89, 93, 97, 101] Ns at left to HP. Cont on rem sts for first side.

K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 4 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. Push 1 N at neck edge to HP on next and foll alt row, K 1 row. 45 [49, 53, 57, 61] sts rem. K 10 rows.

Using WY, K a few rows in st st and then release from the machine.

With carriage at right and using a transfer tool, push 65 [69, 73, 77, 81] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

Lock card. Push rem Ns from HP to UWP. Using MT+3 and MC, K 1 row and then cast off with a latch tool.

JOIN SHOULDERS

Push 150 [158, 166, 174, 182] Ns to WP. With K side of Back facing, replace sts from last row below WY on to Ns. With P side of Front facing, replace sts from last row below WY on to 45 [49, 53, 57, 61] Ns at each edge. Unravel WY. Take carriage across twice without knitting. Using MT+3 and MC in feeder 1/A and A in feeder 2/B, K 1 row in Fair Isle. Cast off with a latch tool.

SLEEVES

Push 56 [56, 60, 60, 64] Ns at the centre of the machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Set carriage to knit back to WP. Using MC, cast on by hand. Set RC at 000 and then K 2 rows. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end on next and every foll 3rd row until there are 154 [154, 158, 158, 162] sts. K 1 row. RC shows 148. Cont in st st. Using MT+3

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General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

King Cole Anti-Tickle 4-ply.

1 [1, 1, 1, 1] x 500 g cone in Aran (MC).

1 [1, 1, 1, 1] x 500 g cone in Black (A).

1 [1, 1, 1, 1] x 500 g cone in Wild Rose (B).

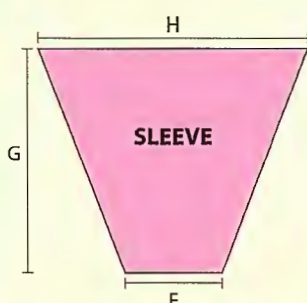
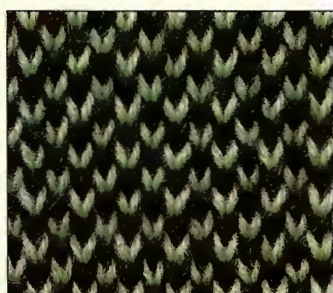
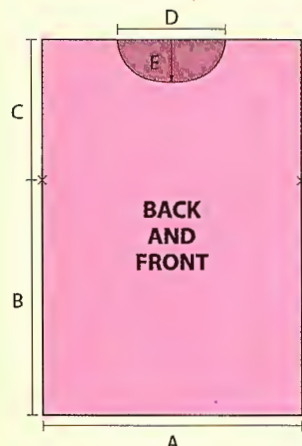
The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: - King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.

GARMENT WEIGHT

Finished garment in second size weighs 490 g.

Diagrams

- A = 48 [50.5, 53.5, 56, 58.5] cm
 B = 43.5 [43.5, 42.5, 42.5, 42] cm
 C = 26 [26, 27, 27, 27.5] cm
 D = 19.5 cm
 E = 8 cm
 F = 18 [18, 19, 19, 20.5] cm
 G = 42 cm
 H = 49.5 [49.5, 50.5, 50.5, 52] cm



and MC, K 1 row and then cast off with a latch tool.

BACK, FRONT & VENT BIAS EDGING

Place marker at each side of Back and Front at top of first patt for top of vents. Push 10 Ns at extreme left of machine to WP. Using A, cast on by hand. Using MT-2, K 2 rows.

* Dec 1 st at left edge and inc 1 st at right edge, K 2 rows; rep from * until long enough to go across lower back, around right vent, across lower front and around left vent. When you reach the far right of machine, remove on WY and replace at far left of machine and cont as before until length is reached. Cast off.

SLEEVE BIAS EDGING

Work as for Lower Back and Front and Vent Bias Edging until long enough to go around lower edge of sleeve. Cast off.

NECK BIAS EDGING

Work as for Lower Back and Front and Vent Bias Edging until long enough to go around neck edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Set in sleeves between markers, stretching slightly. Join side seams from top of first patt and sleeve seams. Sew bias edgings along lower back, around right vent, along lower front and around left vent and around lower edge of sleeves enclosing first 2 rows in MC. Join ends. Sew bias edging around neck edge enclosing edge. Join ends. ■

Picture Parade

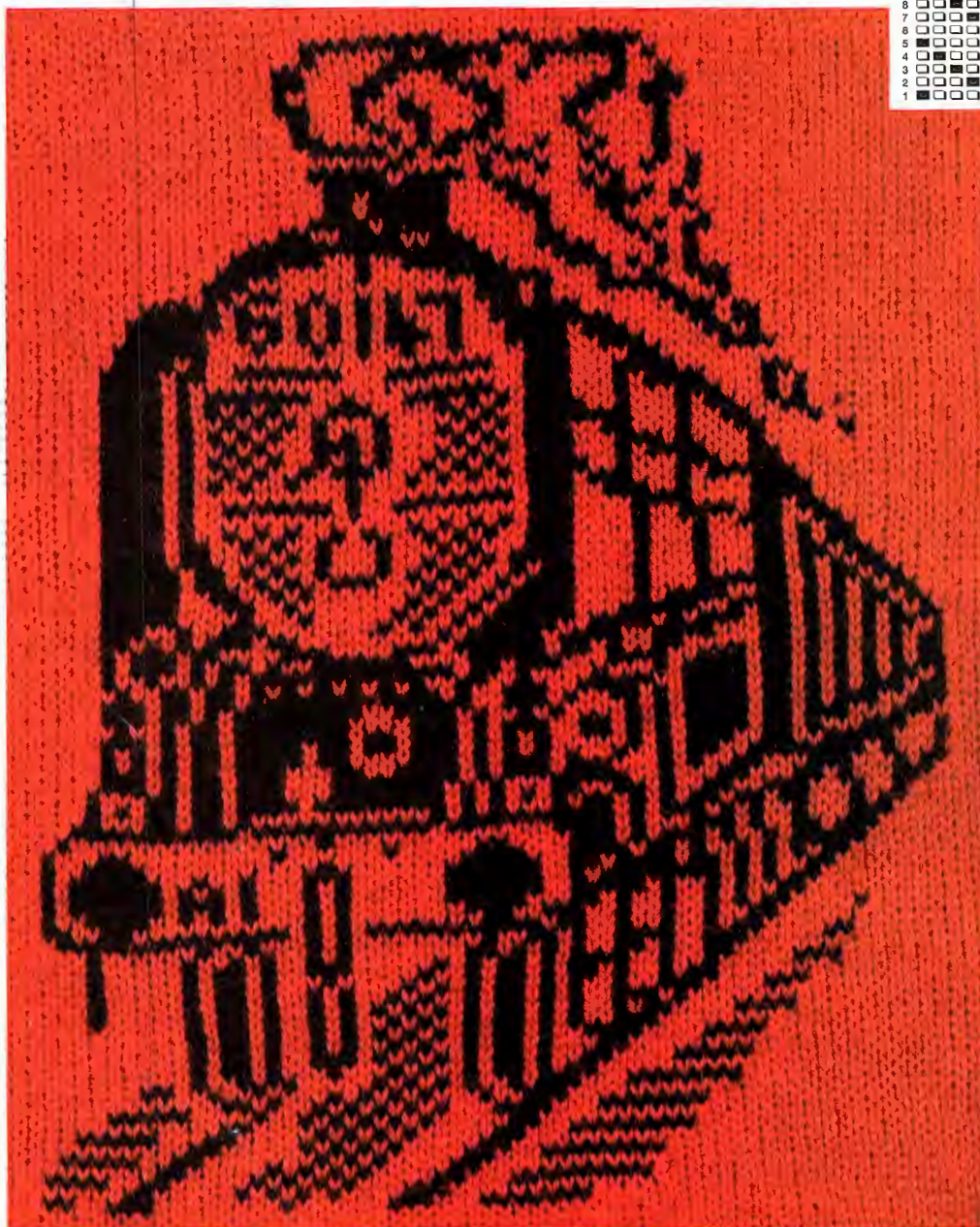
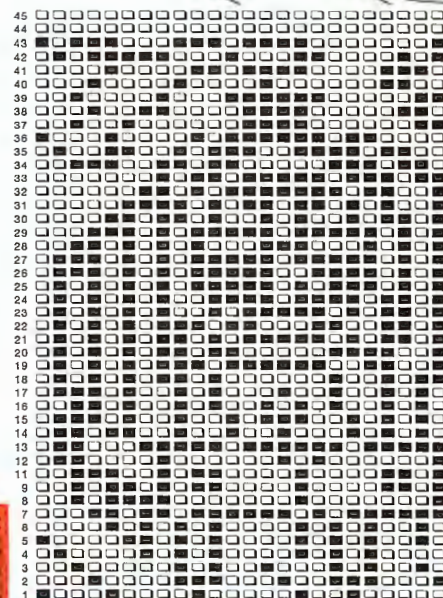
On the right line

Over the past months, **Jo Newton** has attended many knitting exhibitions. She's found that whilst chatting to visitors, she receives most requests for new designs. She's been asked many times for a railway engine, so it's her special subject this month.

As an engine makes an essentially horizontal picture, there is some difficulty in portraying it in 24 stitches. I did do one to be knitted sideways, but I think the one shown here is a considerable improvement. It can be used either as a single motif, or as a repeating pattern and it complements the large 60 stitch picture.

A reader requested it so that she could knit her husband a sweater. He's a steam train enthusiast and might perhaps be interested to know that my design is taken from a picture of a Class 'A1' 4-6-2 No.60147 North Eastern. I do not pretend to know the significance of that, but I do strive for as much realism as possible!

There are one or two places where there are unavoidably long floats - on the engine's face, for example. However, you will find that I have designed the pattern so that there is always a suitable needle on the next

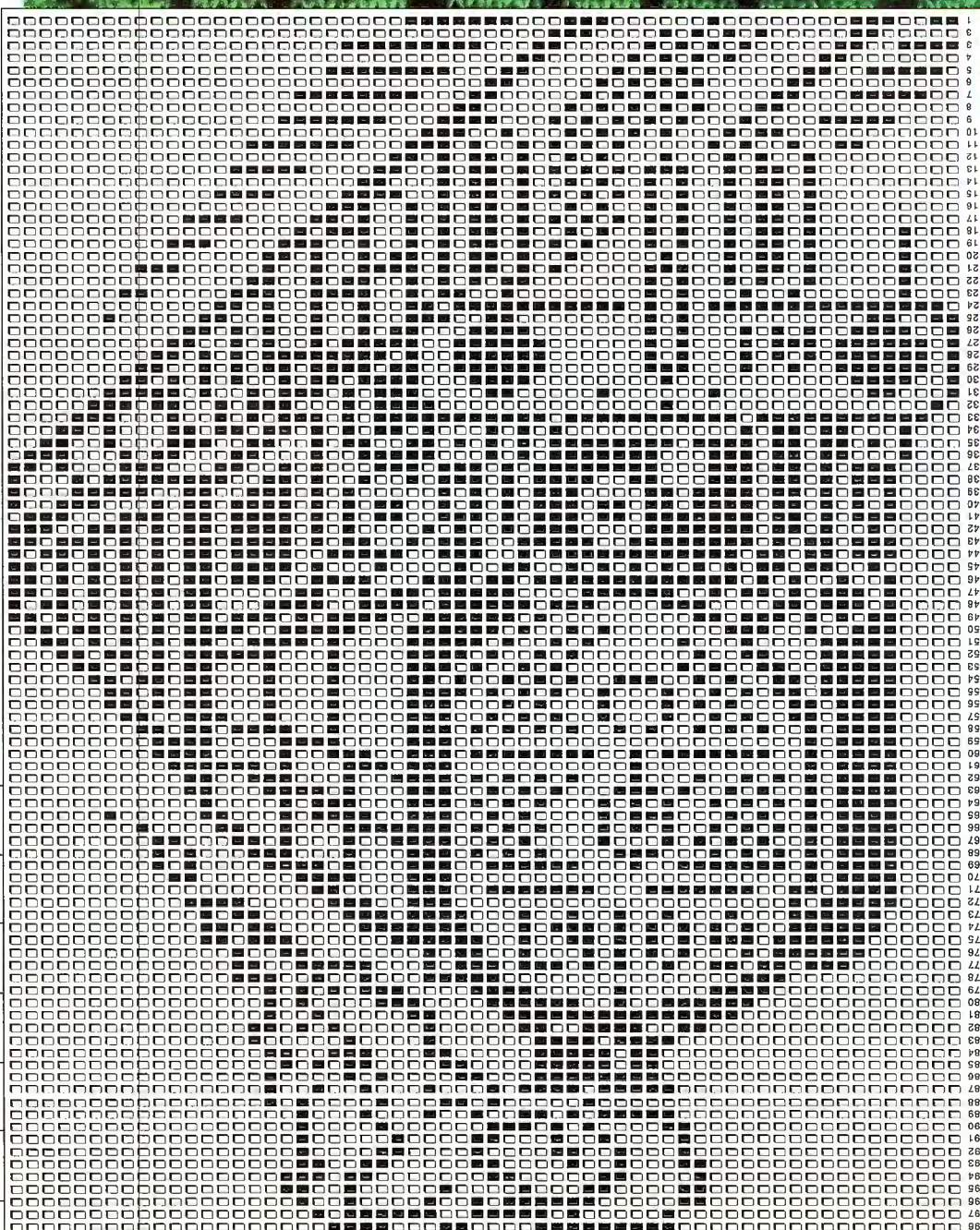
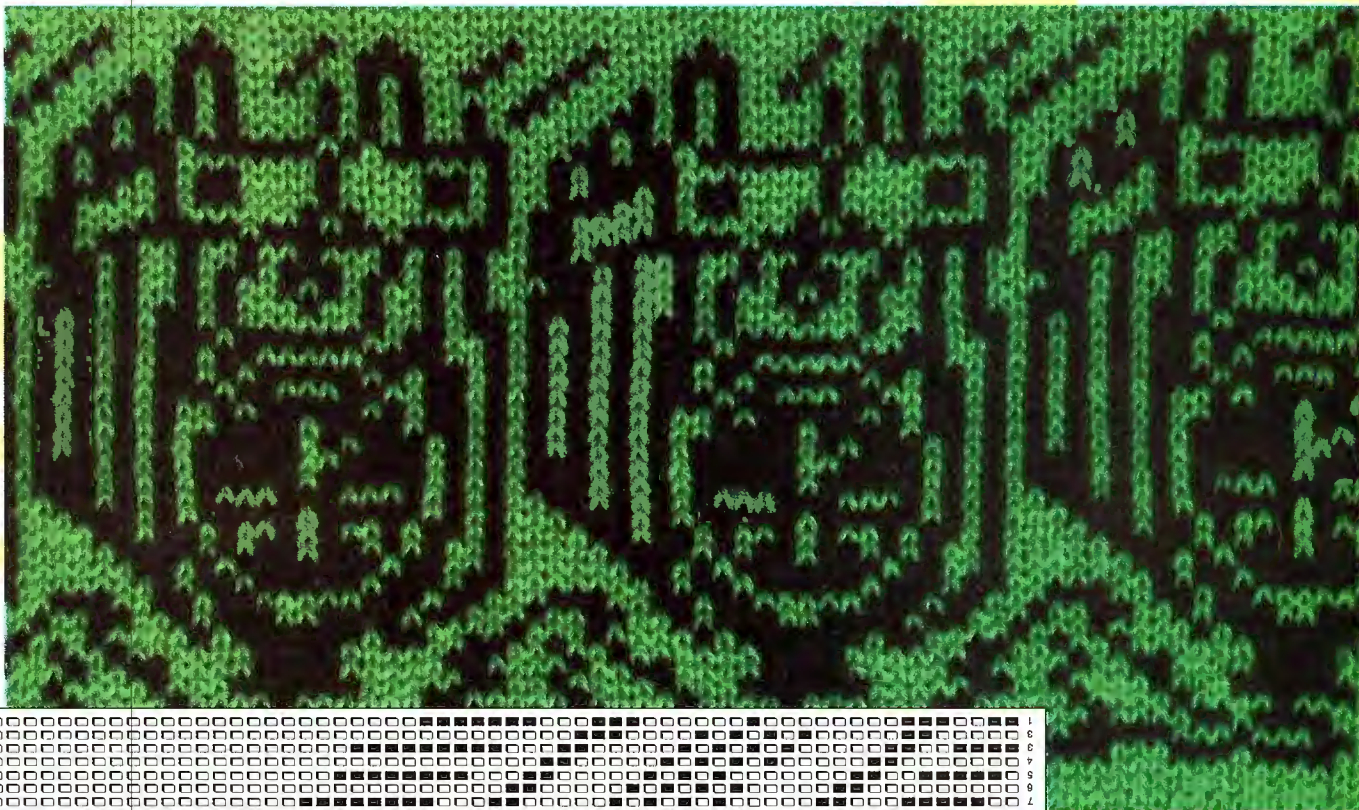


row on which to hang the long float. I find that loops which have been caught up in this way do not show, as long as you hang them at the edge of a group of stitches. It is only if you march straight up over a plain piece of knitting that you will see tell-tale tram lines.

For anyone who might be interested to know, I am making progress with my secondhand, but obviously previously cherished Duo 80 machine and have even knitted a lovely big 'crunchy' fabric jumper on it using the Deco. My next project is to tackle some Fair Isle. Needless to say, I have had tremendous help from Doris Coutts' Duomatic Update series of articles, which could not have been better timed for me and which add much vital information to the rather bald statements of the instruction book.

I have to admit that coming back to my Brother to knit this month's swatches was like putting on an old pair of comfy slippers and I was delighted to find that I could still remember how to cast on! I can, too, still use the computer and disk drive and should be happy to add these designs, free of charge, to any disk bought from me. Please see my address on my advertisement elsewhere in this issue and write, 'phone or send me an E-mail with any special requests. ■

Picture Parade



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Jacket & Skirt

Designed by Maggie Andrews in Bramwell yarn

General Information

PATTERN RATING

** Recommended for knitters with some experience. The basic garment is very easy to knit; the pansy motifs are not at all difficult to knit, but require a little patience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber and single motif facility.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply.

2 [2, 2, 2] x 500 g cones in Black (MC).

Small amounts in Green (A), Yellow (B), Pale Mauve (C) and Dark Mauve (D) for the pansy motifs. Pansies can be knitted in as many colours as you wish and you may like to make yours in other colours.

10 buttons.

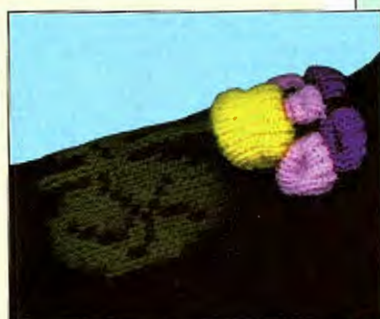
Length of 2cm wide elastic, to fit waist measurement plus 1 cm.

The fibre content of this yarn is 100% Acrylic. For further information about the yarn, please write to: - F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

GARMENT WEIGHT

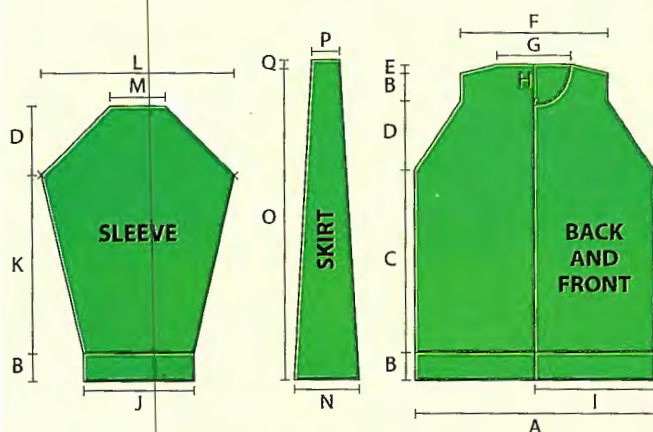
Finished jacket in second size weighs 430 g.

Finished skirt in second size & second length weighs 330 g.



Diagrams

A = 52 [56.5, 62, 66.5] cm
B = 6 cm
C = 40 cm
D = 15 [17, 19, 21] cm
E = 2 cm
F = 32 [36, 40, 44] cm
G = 15 [16, 18, 19] cm
H = 9 cm
I = 26 [28, 31, 33] cm
J = 23 [24, 25, 26] cm
K = 39 cm
L = 42 [43, 44, 45] cm
M = 12 cm
N = 14.5 [15, 15.5] cm (one panel, related to the skirt length NOT the hip size)
O = 68 [72, 76] cm
P = 6 cm (one panel)
Q = 2 cm



Pattern Information

MEASUREMENTS

JACKET

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 102 [112, 122, 132] cm, 40 [44, 48, 52] in.

Length to shoulder 67 [69, 71, 73] cm, 26½ [27½, 28, 29] in.

Sleeve seam 45 cm, 18 in (adjustable).

SKIRT

To fit hips 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Finished length to waistband after steaming 68 [72, 76] cm, 27 [28½, 30] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash and dry swatch before measuring.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.

NOTES

a) We used knit side of knitting as right side of garments.

b) Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Please note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) Owners of Brother electronic machines, place pattern over centre 0.

e) Use a double (two prong) transfer tool for all decreasing.

f) When shaping in HP on shoulders, always take yarn round first inside N in HP to prevent a hole forming.

The skirt has a choice of three lengths. We suggest that you mark the stitches for the size you require.

The number of panels knitted relates to the different hip sizes.

MOTIF PATTERN

Release card and cont in single motif Fair Isle. With MC in feeder /A and A in feeder 2/B, K 26 rows. Lock card on 29th row. Cont in st st. Using MC, K 2 rows. Lock RC. Do not release card (Electronic Machines - memo-ise, then lock on 29th row.) Continue in slip stitch. Using B, K 14 rows.

Using a latch tool handle, push the contrast bulge/s to the right side of fabric. Pick up sts from the last row knitted in MC below the contrast sts and place on to corresponding Ns. Release RC *. Lock card on 32nd row. Cont in st st. Using MC, K 2 rows.

Lock RC. Do not release card (Electronic Machines - memo-ise, then lock on 32nd row.) Cont in slip stitch. Using C, K 24 rows.

Rep from * to *.

Lock card on 35th row. Cont in st st. Using MC, K 2 rows.

Lock RC. Do not release card (Electronic Machines - memo-ise, then lock on 35th row.) Cont in slip stitch. Using D, K 24 rows.

Rep from * to *.

Remove card. These rows form one complete motif.

Knitting Instructions

Jacket

BACK

With carriage at left and using MC, cast on 156 [170, 186, 200] sts at centre of machine in 1x1 rib.

* Do not knit any tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 60 rows. Transfer sts for st st. Make a hem by placing sts from zigzag row on to corresponding Ns *.

Set RC at 000. Using MT, K 160 rows. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st at each end on next and every foll 3rd row until 152 [154, 162, 164] sts rem, then on every foll alt row until 96 [108, 120, 132] sts rem. RC shows 60 [68, 76, 84]. Place marker at each end. K 24 rows. RC shows 84 [92, 100, 108].

SHAPE SHOULDERS

Set carriage to hold. Push 6 [7, 8, 9] Ns at opposite end to carriage

to HP on next 6 [4, 6, 6] rows and 7 [8, 9, 10] Ns on foll 2 [4, 2, 2] rows. 46 [48, 54, 58] Ns rem in WP. Break yarn. Set carriage to knit back to WP. K 1 row. Place marker at each side of centre 46 [48, 54, 58] sts. Using WY, K few rows and release from machine.

RIGHT FRONT

With carriage at left and using MC, cast on 78 [85, 93, 100] sts at right of centre 0 in 1x1 rib.

Work as for Back from * to *.

Set RC at 000 and then, using MT, K 160 rows. Place marker at right edge.

SHAPE ARMHOLE

Set RC at 000. Dec 1 st at right edge on next and every foll 3rd row until 76 [77, 81, 82] sts rem, then on every foll alt row until 50 [56, 62, 66] sts rem. RC shows 56 [64, 72, 80].

SHAPE NECK

Set carriage to hold. Dec 1 st at right edge on every foll alt row twice more and **at the same time**, push 8 [9, 12, 14] Ns at left to HP, K 1 row. Push 1 N at neck edge to HP on next 3 rows. RC shows 60 [68, 76, 84]. Place marker at right edge. Push 1 N at neck edge to HP on next 12 rows. K 13 rows. RC shows 85 [93, 101, 109].

SHAPE SHOULDER

Push 6 [7, 8, 9] Ns at right to HP on next and foll alt row, K 1 row. Push 6 [8, 8, 9] Ns at right to HP on next row, K 1 row. 7 [8, 9, 10] Ns rem in WP. Push Ns at right from HP to UWP. K 1 row. Using WY, K few rows and release from machine.

Set carriage to knit back to WP. Push 15 adjacent Ns at right to WP. Pick up 15 sts along side of neck and place on to empty Ns. Using MC, K 1 row. Using WY, K a few rows and release from machine.

LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left.

SLEEVES

With carriage at right and using MC, cast on 70 [72, 76, 78] sts at centre of machine in 1x1 rib. Work as for Back from * to *.

Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 5th row until there are 126 [130, 132, 136] sts. K 16 [11, 16, 11] rows. RC shows 156. You can adjust the length at this stage, if required. Place marker at each end.

SHAPE TOP

Insert motif card and lock on first row. Set for single motif over centre 24 Ns. Set RC at 000. Dec 1 st at each end on every row until 66 [78, 92, 104] sts rem, then on

every foll alt row until 36 sts rem and at the same time, when RC shows 18 [26, 34, 42] work motif patt, working decreasing on Fair Isle and st st rows only. Cont in st st and MC. RC shows 60 [68, 76, 84]. Cast off.

POCKETS (KNIT 2)

Push 44 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Insert motif card and lock on first row. Set for single motif over centre 24 Ns. Set RC at 000. Using MC, K 6 rows. Work motif patt. Cont in st st and MC. K 14 rows.

Transfer sts for 1x1 rib. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. Make a hem by placing sts from last st st row on to corresponding Ns. Using MT, K 1 row. Cast off.

JOIN RIGHT SHOULDER

Push 25 [30, 33, 37] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT+1 and MC, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

NECKBAND

With carriage at left and using MC, cast on 122 [126, 138, 146] sts at centre of machine in 1x1 rib. Do not knit any tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. Using MT, K 1 row.

With P side facing, pick up 38 [39, 42, 44] sts up left front neck, 46 [48, 54, 58] sts across back neck and 38 [39, 42, 44] sts down right front neck and place on to Ns. Unravel WY. Using MT+1, K 1 row. Cast off.

BUTTONHOLE BAND

Push 180 [186, 192, 198] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-1 and MC, K 5 rows. Make 10 evenly spaced buttonholes. K 5 rows. Using MT+3, K 1 row. Using MT-2, K 5 rows. Make buttonholes over same Ns as before. K 5 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side facing, pick up 180 [186, 192, 198] sts along right front edge (picking up both sides of welt) and place on to Ns. Using MT+1, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Graft pocket stitches on nylon cord to third row above welts on fronts, placing pockets 6.5 cm from front edge. Mattress stitch sides of pockets to fronts. Set in sleeves matching markers and sewing straight top of sleeve to straight section of armholes. Join side and sleeve seams, sewing double welts and cuffs through single thickness. Fold neckband in half and catch down on inside. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond.

Skirt

TO KNIT

Push 180 [190, 200] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1 and MC, work as follows.

* K 14 rows. Set carriage to hold.

** Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row; rep from ** 16 [17, 18] times more. 10 Ns rem in WP. Set carriage to knit back to WP. K 16 rows. Place marker at each end *.

Rep from * to * 13 [15, 17, 19] times more. (Count the markers.) If you like your clothes loose add an extra panel. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Pick up sts on nylon cord and place on to same Ns. Using MT, K 1 row. Cast off very loosely.

MAKING UP

Join elastic into a circle with 1 cm overlap. Fold 2 cm, 3/4 in at waist edge of skirt to the inside over the elastic and catch down for waistband.

PRESSING

Work on two panels at a time using markers as a guide. With wrong side facing, pin out two panels on an ironing board or blocking board to the measurements given in pressing diagram, making sure the lower edge is curved. The width at the wide end of the panel relates to 28 ►

◀ 27 the different lengths of the skirt, not the different hip sizes. Steam press very well, dabbing the iron up and down on these two panels. Do not move the iron from side to side. Pay extra attention to the lower edge. Allow the panels to cool before unpinning. If the edge rolls at all, re-steam it. Now work all round the skirt. Hang up by the waist until completely dry and then remove markers.

EDGING

Push 3 Ns to WP. With the carriage at the right, P side of skirt facing and using a 3 prong transfer tool, pick up 3 sts from lower edge at left of seam and place on to Ns. Using MT-1 and MC, K 6 rows.

* Pick up next 3 sts at left and place on to same Ns. K 6 rows; rep from * around lower edge. Pick up first 3 sts knitted and place on to same Ns. Cast off. ■

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TUITION

Classwise

Charting Devices

This time, **Beryl Jarvis** looks at charting devices and shows us how we can knit the shape and fabric of our choice, without needing the text of a pattern.

Although some knitting machines have charting devices built in, many do not, so this popular accessory is sold separately. You must use the correct type, so make sure you take a note of the exact make and model of your machine when you go shopping! With a charting device, you can knit the shape of your choice in the fabric of your choice and not need to follow the text of a pattern. So, if you don't have one and have never tried one, I can thoroughly recommend its purchase and use to you.

Several electronic machines used today have a shape facility included and much of this article will also be relevant to those models. At this stage in the course, students either work on their own, or in small groups and we use the session in a very "hands-on" way. Students draw out a shape and I advise them how to get the most out of their charting device.

FULL OR HALF SCALE

Brother's charting device is called a Knit Leader, Toyota's version is a Knit Tracer and they both have a plastic sheet on which you draw the shape required. The Silver Reed and Knitmaster charting device is called a Knit Radar and it comes with pre-drawn shapes in a variety of sizes. Some are half scale and, by measuring the length of a line and doubling it, you will find out whether it is or is not half scale.

Many of the built-in shapes are very curved, compared to the straight lines we have become accustomed to today. So, if these shapes are not quite what you want, just use the basic shape as a guide and draw your new line in pencil. By using pencil, the alterations are not permanent and can be changed for future garments. Whenever you are marking a sheet to insert in a charting device, always use the pen supplied or a water-soluble pen, not a permanent marker.

THE SHAPE

Once the charting device is in place, we have to decide on the shape we'll use for knitting. Many shapes we require such as the back, front and sleeves of most sweaters are symmetrical. As the left side is a mirror image of the right, only half the garment shape needs to be drawn and we can determine the basic shape it in a number of ways.

- ① If we have a favourite sweater and very much like its shape, we can measure the sections then use them as a guide.
- ② If we want to knit a garment from a magazine or pattern, but prefer to avoid working through the text, most machine knitting patterns print the shape of each section with measurements.
- ③ Brother did produce a very useful set of shapes to fit chest sizes 20 to 50 inches for set-in sleeves and raglans, giving options of a round or V-neck plus a cardigan band allowance and darts. They are a good base - but do bear in mind that the Japanese are usually more slender than we are and the sleeves are not always quite generous enough for our proportions! As they were first printed several years ago, styles have changed and you may prefer more ease.
- ④ We can keep the basic shapes of people we knit for regularly on paper, then trace them each time and adjust the shape for the style required. An odd roll of wallpaper or lining paper is a useful source of suitable paper.

LINE UP!

Plastic sheets supplied for use with charting devices are permanently marked with a centimetre grid and have dashed lines to represent the centre line of the garment shape. Please note that the Brother Knit Leader built into models KH881 and KH891 has a smaller sheet than the Knit Leader bought as an attachment. This smaller sheet has three

dashed lines and you must decide which you will use as the centre of your garment section. Unless the shape is for a small size, you will probably need to use the dashed line on the left or right.

MAKING A START

Most garments start with a welt and as it is usually knitted either at a different tension or on the ribber, you don't need to draw it on your shape. I always teach my students to start at the bottom of the grid on the sheet and there really is no need to draw over the bottom line or the centre line.

If you know the length of a line in centimetres, it is much easier to draw it using the centimetre grid than to measure a length you know in inches. So, if you normally measure in inches, turn over the tape measure to read the length in centimetres.

I usually draw half the back of my garment, then the neckline I need for the front, followed by half of the sleeve (see Fig. 1). The manual supplied with the Knit Leader does suggest drawing on the welt and starting several centimetres up from the bottom of the grid. However, if I did this I'd not get the length of a sweater for my husband on the sheet - because he is six foot seven inches tall! When you are happy with the drawing on the sheet put it into the machine, following the instructions in the manual.

KNITTING A SWATCH

Next you need to have a tension swatch of the fabric you are going to use, knitted with the yarn you are going to use. It must also be treated in the same way as the finished garment. If your garment is to be washed and pressed, the swatch must be treated in the same way before measuring. If the garment will be left with its own natural bounce, there's no need to do anything to the swatch. Should you need more help with this, there's further information on my **Info Sheet 1.1**, explaining how to knit and measure a tension swatch.

MEASURING THE STITCH TENSION

Next, we have to measure the tension swatch so let's first start with the stitches.

Silver Reed & Knitmaster

Silver Reed and Knitmaster owners should use the Green Ruler. Find the ruler with the same number as the Green Ruler reading, from the set of stitch rules.

Brother & Toyota

Brother and Toyota owners should measure the swatch in centimetres, then look at the chart on the tube for the width,

two sets of rulers. One set has white writing with a dashed line in the centre to use when the centre line on the sheet has been used. The other has black writing with a dashed line towards one end, to be used with the centre lines to the left or right.

Next, we put the stitch rule in the machine, matching the dashed centre line on the rule with the dashed centre line on the sheet and the top of the rule with the bottom of our shape. It's important to make sure we can read the correct side of the rule and that the sheet is in straight!

When you are knitting, the sheet will pass through the charting device at the same rate as the work grows. The number of stitches that should be working can be read from the ruler, between the centre line to the outside line. As this number changes, we increase and decrease accordingly.

READY, STEADY, GO

Start off by reading the number of stitches from the rule, then set the charting device so that it does not rotate. Next, cast on and knit the welt, then release the sheet.

Often a shape will have slopes such as shoulders, sleeves or a "V" neck. If you do a dry run first, you can plan the increases, or decreases before starting. A dry run is done by setting up the charting device and going through the shape with the machine, but no yarn threaded through the carriage. No actual knitting takes place, but we note the stitches required at various points then use the magic formula to calculate the increases and decreases required evenly along the slope. (See my **Info Sheet 1.10 Magic Formula and Conversion Factor** for more information, should you need it.)

When it comes to the shoulder shaping, work out how you, as a knitter, would knit the slope to lose the required number of stitches over the rows available. It is almost impossible to shape the shoulders evenly whilst knitting, simply by following the line on the charting device.

AND FINALLY...

Over the years, we've looked at almost all charting devices and the one we use in class depends on the equipment students are using at the time. As they are very popular, I have produced **Info Sheet 5.4 Hints and Tips for Brother knitters** on using the Brother Knit Leader. However, I shall be pleased to help any of you who would like more information about charting devices - just drop me a line - my address is shown on my advertisement on page 36. ■

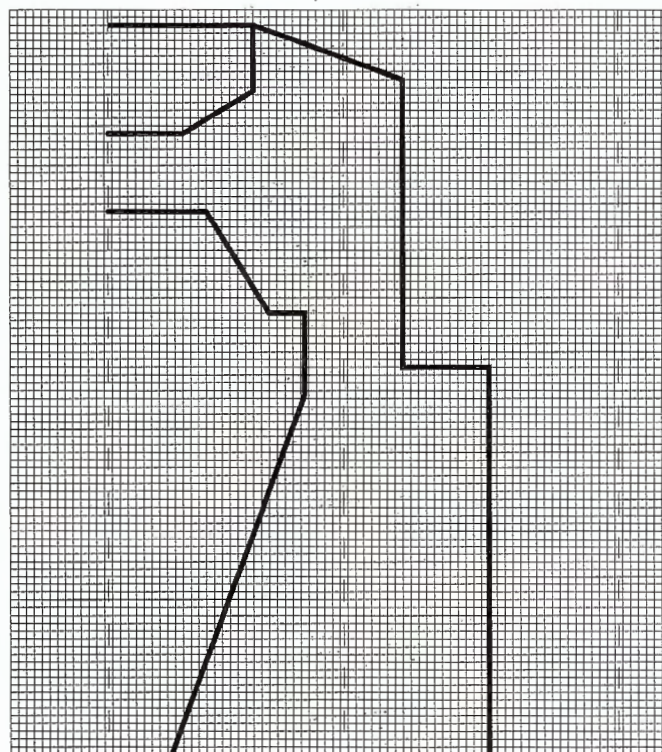


Figure 1

in millimetres, which corresponds to the swatch. I know this may seem obvious to many of you, but others might need to be reminded that there are ten millimetres in one centimetre. So, a swatch measuring 13.4 cm is 134 millimetres wide. It is this figure you are looking for on the chart. Find the stitch rule inside the tube that matches with width of your stitches.

In the tube for the built-in Brother Knit Leader, there are

MEASURING THE ROW TENSION

Next, we must measure the rows. Set the charting device following the instructions for the length of 60 rows.

If your fabric will be made of more than one stitch pattern - for example knitted partly in plain fabric and partly in Fair Isle, you should make a tension swatch for each fabric and re-set the charting device according to the fabric to be knitted.

Club Outings

Now turn
to page 55 for Club
Speakers

You want something different, you want something new...
These places to visit are just right for you!

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We offer clubs a tailor-made visit during the day, evening or at weekends by arrangement. Workshops or demos available - you can choose your own topic. Machines, accessories, quality yarns, patterns, plenty of friendly help and advice from our team. Machine servicing and repairs.

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Fax: 0117-907 1001

DRUMMOND WOOLS

Club Secretaries and organisers - are you planning or having a club outing? Then why not visit David and the rest of his team at Drummond Wools? You will be welcomed with a glass of wine and then left to browse at leisure through our knitting and sewing departments.

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The Pinfold
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Cheshire CW5 6AL
Tel: 01270-628414
Fax: 01270-610038



RUDDINGTON FRAMEWORK KNITTERS' MUSEUM

This award-winning working museum is a unique surviving example of a purpose-built knitters yard, dating from 1829. Set around a garden courtyard are cottages, showing living conditions of a stockinger circa 1850 and the yard manager circa 1900. A large workshop houses a full complement of frames, demonstrated by a knitter trained on site. Another workshop contains Griswold circular machines on which socks are still produced for sale - visitors are encouraged to have a go themselves!

A video presentation gives background historical information and the shop provides souvenirs and museum publications on various aspects of the knitters' lives. Group visits by appointment are welcome all year round, any day including evenings - don't forget to book

refreshments! Please telephone the Site Manager on the number listed below for further information.

The Ruddington Framework
Knitters' Museum
Chapel Street
Ruddington
Nottingham NG11 6HE
Tel: 0115-984 6914



FLIMWELL KNITTING CENTRE

Come and see our large range of knitting machines, thousands of cones of yarn, accessories and books. There is ample parking, refreshments are available and a demonstration can be provided if your club has booked in advance.

We are in beautiful country surroundings with a mini-museum of domestic knitting machines and are easy to find - just off the A21 on B2087, midway between Tunbridge Wells and Hastings. Please telephone for details.

Hollands Farmhouse
High Street, Flimwell
Wadhurst
Sussex TN5 7PF
Tel: 01580-879316

UPPINGHAM YARNS

An Aladdin's cave warehouse of quality yarns and accessories. We have ample parking and we are near to the town centre in beautiful countryside. We are easy to find, between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn. All of our yarn is thoroughly tested before we sell it to you at low, low prices, as advertised.

North Street East
Uppingham
Rutland LE15 9QL
Tel: 01572-823747



Club Line

Ring in the news

If you'd like readers to know about your club, drop us a line and we'll pass on the news. We're interested in your fund-raising, fashion shows and special events - so don't keep it to yourselves! Write to Club Line at the address on page 4.

LLANGFNFI CLUB

The **Llangefni Knitting Club** meets in the College Menai, Llangefni on alternate Tuesdays from 7.00 pm to 9.00 pm and new members are always made very welcome. The club supports both local and national charities and the photographs show a selection of the clowns knitted to raise funds for **The Samaritans** at the **National Eisteddfod**, held this year on Anglesey.

Club members also send a box of baby clothes to their local Special Care Baby Unit every Christmas which are always gratefully received. Club Secretary **Gwen Mullings** will be very pleased to let you have any further information, you can telephone her on 01248-715505.

WHITSTABLE CLUB

The **Whitstable Knitting Club** is a well-established group and secretary **Jean May** has written to bring us up-to-date. Members meet at the Swalecliffe Community Centre, St John's Road, Swalecliffe, Kent on the first Wednesday of each month from 7.30 pm to 9.30 pm. There's also an afternoon meeting on the third Wednesday from 2.30 pm to 4.00 pm at St Andrew's Church, Grimshall Road, Whitstable, Kent.

There are three machines and ribbers permanently set up at meetings and demonstrations are given either by invited guests or club members. **Doreen Matthews** is Chairperson of the group and she was formerly a machine knitting tutor. Although now semi-retired, Doreen passes on her knowledge and expertise by running one-day workshops for the club.

A warm welcome awaits any old or new members and further information can be obtained from Doreen if you call her on 01227-272050.



SHEFFIELD CLUB NEWS

Betty Dyson is organiser of the **Worrall Knitting Club** and she's asked us to pass on news that meetings are now held on the second and fourth Wednesday of each month from 7.00 pm to 9.00 pm. The venue is Worrall Community Centre, Towngate Road, Sheffield and new members will receive a warm welcome. For further information, please call Betty on 0114-286 2412 or go along to one of the meetings and join in the fun!

NEWS FROM RINGWOOD

In these difficult times for machine knitting, it's good to hear from a successful club in Hampshire. Although the **Fern-down Machine Knitters' Club** closed down recently, the **Ringwood Machine Knitting Club** has welcomed friends from Fern-down. The expanded Ringwood group is now looking forward to a renewed interest in knitting.

Marion Muir is club secretary and she tells us that members meet on the first and third Monday of each month from 10.00 am to 12.00 noon. The venue is the Guide Hut, Clough's Road, Ringwood. Members enjoy visits from guest speakers and share friendly advice, information and techniques. Bookings are already taking place for the Millennium meetings and the club hopes to go from strength to strength. For further information, please call Marion on 01425-480142.



Members meet at St Dustan's Church Hall, London Rd., Canterbury on the third Wednesday of each month from 7.30 pm to 9.30 pm.

All new knitters are sure of a warm welcome, whether they are beginners or experienced knitters. Anyone interested in joining this friendly group or needing more information should telephone Doreen on 01227-732065. ■

CANTERBURY CLUB

Doreen Chaplin has written to let us know that she has taken over as secretary of the **Canterbury Machine Knitting Club**.

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WV3 9NL	Fax: 01902-653667

Spotlight

On Shades of Cashmere

Cashmere is a beautiful but rare yarn - now much sought after by discerning knitters. Jane Woodward has specialised in this lovely yarn and her company, Shades of Cashmere, supplies it at affordable prices. Jane tells us the fascinating story of this amazing fibre.

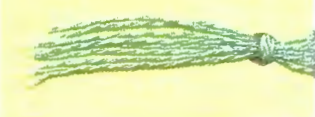
Cashmere is expensive because of its rarity. It comes from a small goat and it takes a full 12 months for the animal to grow its coat. It actually grows two coats - a coarse outer coat and a soft inner down close to the skin. The soft inner down makes the finest yarn and each goat yields about 4 oz.

Cashmere is obtained from China but the best fibre comes from the Kashmiri mountains in Outer Mongolia. The goats live at very high altitudes where the temperatures plummet and it's the intense cold that causes the animal to grow its very downy inner coat. There have been attempts to breed the goats in Scotland, but it wasn't cold enough for them to produce the sought-after, downy under coat. However, they do make lovely pets!

When the Cashmere is harvested, it is not sheared but plucked from the goat. None of it is wasted and the coarse outer coat is collected then used for hats and other clothing by the farmers. The remainder then has to travel 80 to 100 miles through mountain tracks on foot, until it reaches the nearest port or civilisation. Up to about 5 years ago, 95% of the world's Cashmere came to Bradford to be cleaned and scoured. It was then sent up to Scotland to be dyed and spun before being transported around the world.

During 1998, the knitwear manufacturing industry paid between £138 and £188 plus VAT for each kilo of 100% Cashmere with a minimum order of about 20 kilos. This year, although the price has fallen to around £88 upwards per kilo plus VAT, the price is steadily increasing due to a reduced clip and increased demand from the USA. It currently costs from £110 per kilo plus VAT and still rising and there is no longer a guaranteed price for current stock!

KNITTING WITH CASHMERE



Cashmere is an oiled yarn and all oiled yarns are knitted on a looser tension than scoured yarn. Therefore, when the knitting comes off the machine, it will have a loose appearance. When the oil is stripped out of the fabric, the fibres bulk up and the loose appearance will disappear.

Even in small quantities and mixed with other fibres, cashmere is an essential component in the currently fashionable Pashmina.

If there is not enough room for the fibres to swell, then the fabric will felt and become hard. You should always knit a tension swatch and measure it carefully before and after washing. Use the tension achieved after washing to calculate stitches and rows for a pattern.

TO SCOUR OIL FROM FABRIC



Use cool to tepid water with washing-up liquid and a dessert-spoon of salt mixed together. Wash the swatch or garment in the solution and gently squeeze it through the fibres but do not rub or agitate the fabric. Repeat this process until all the oil is removed then rinse thoroughly in water of the same temperature as the wash water. Do not use fabric conditioner. Gently squeeze the fabric - but do not wring - then roll it out gently in a towel or give it a short spin in a pillowcase. Do not tumble dry and do not drip dry. Flatten out the knitting on a towel and leave it to dry naturally away from the heat, or dry it on a frame. Cashmere does not need salt for scouring or fabric conditioner. Fabric conditioner will tend to matt the fibres and the Cashmere is soft enough without the conditioner.

HINTS & TIPS FOR USING CASHMERE



It's best to use Cashmere straight away but if you must store it, keep it away from heat, damp and moths. Always knit Cashmere on a clean machine. I recommend the use of knitting-in elastic in the circular rows of the rib, unless a tunic style is required, as the Cashmere does not seem to have much natural elasticity. Do not use too much weight when knitting Cashmere. The ribber bar is quite sufficient weight and, after the rib has been knitted, remove the extra weights and just use claw weights when shaping.

If blocking is required then cold block by pinning out the pieces to shape, then either spray with cold water or cover with a damp cloth and leave to dry. Knit the complete garment and sew it up before washing.

Do not iron Cashmere, simply smooth out the fabric with the hands, if necessary. The warmth from the body should be sufficient to remove any creases. You'll find that Cashmere improves with wearing! You may steam gently if you wish, but I have found this completely unnecessary with pure Cashmere.

Tel: 01455 220767



NOW IN STOCK



PURE CASHMERE

Jane has a small quantity of 100% Pure Cashmere in Black and mermaid Blue from the 1999/2000 current stock production.

Black 2/14 Nm - 350g for £52.50

Mermaid Blue 2/14 Nm - 350g for £61

MOHAIR

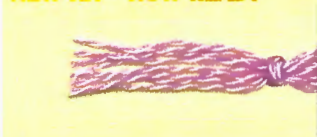
This yarn is suitable for hand knitting or weaving and costs £5.00 for 500g. There are five colours available, including Black.

MERINO WOOL

100% Merino Wool, beautifully soft, approximately 500g per cone and available in eight colours - Black, Navy, Burgundy, Claret, Azure, Charcoal, Silver Grey, Cream & Sand. Only £10 per cone.

Yarns can be provided in any weight and wound down

NEW KIT - NOW READY



WOMAN'S JACKET

Beautifully soft and silky in Cashmere/Kid Mohair, this long edge-to-edge jacket has a curved hemline and ribbed trim. A kit is available in three sizes and six colours (please request shade cards). Choose the size by hip or bust measurement whichever is the largest - excellent value for a beautiful jacket. Telephone for details.

ready for knitting, if required. A list of yarns with less than 1 kilo remaining in stock, at a discounted price, is available on request.

NEW STOCK

Stock is constantly changing and more yarn has recently been ordered including Camel yarn and Pure Cashmere. Here's a short list of the current stock available:-

Cashmere/Mohair in beautiful shades
Cashmere/Silk/Viscose in rich jewel shades
Cashmere/Cotton in over 20 colours
Cashmere/Cotton/Silk
Pure Merino Wool

Other new yarns are available, please ask for details

Small: 34" - 40" £40

4 sizes

Medium: 42" - 48" £45

4 sizes

Large: 50" & 52" £50

4 sizes

Please add £2.85 for postage and packing

The kit contains everything required including:-

- Yarn ready to knit
- Pattern
- Design Label
- Wash Label
- Hints and tips for knitting with Cashmere

MORE ABOUT SHADES OF CASHMERE

All readers who write to Jane Woodward will be sent details, shade cards and price lists about her lovely range of Cashmere and Cashmere-blend yarns. The yarns are oiled industrial yarns and once the oil is washed out, produce the beautifully soft and warm fabric we all recognise as Cashmere.

The colours and blends on the shade cards are continually being replaced with others as soon as they are sold. The yarns are end-of-line and redundant, hence the low price - so are unlikely to be obtained again after they have sold out. However, for just a nominal charge, repeatable yarn can be ordered in any colour or blend for individual customers. Prices are available on application - just ask for details. Jane currently has some Black and mermaid Blue in stock.

Should you be looking for something special, please contact Jane and she will get in touch with you as soon as she has been able to obtain the yarn for you. Popular colours always sell out very quickly due to the low price!

All yarn purchased from Jane will be supplied with detailed fibre content, yarn count, suggested tensions, washing instructions and can be wound

YARN PRICE LIST

LOWER PRICES!!

100% Cashmere	£72
66% Cashmere/34% Cotton	£50
52% Cashmere/48% Mohair	£50
54% Cashmere/32% Silk/14% Viscose	£50
Cashmere/Cotton/Silk	£50
50% Cashmere/50% Viscose	£50
20% Cashmere/30% Silk/50% Geelong	£25 (10% off)
10% Cashmere/90% Ultra Fine Wool	£20
100% Musk Ox	£50
very unusual and rare!	

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First Class or Standard Parcelforce 4-5 day delivery is used, unless another service is requested. Large parcels may go by carrier.

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500g to under 1 kilo - £2.85
1 kilo to under 2 kilos - £3.90
2 kilos to under 4 kilos - £5.95
Orders over £100 are sent post free (excluding current stock qualities).

CURRENT PRICES FOR 1999/2000

Repeatable colours and blends are available - please telephone if you are interested. Over 122 colours now available in Pure Cashmere alone.

to two or three strands ready for knitting. Although prices given are per kilo of yarn, you do not need to purchase whole kilos - only sufficient to complete a garment. Jane will always be pleased to give you advice on quantities required and information regarding knitting with Cashmere. She also supplies patterns written specially for the yarn and will let you have kit details and a price list, on request.

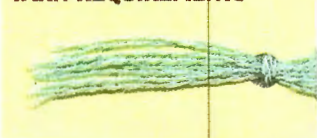
If you have any queries please do not hesitate to telephone. Visitors are welcome - but by prior appointment only, please. Arrangements can be made for clubs, colleges and groups to see the yarns if required - again, please telephone for details.

For further information about any aspect of buying, knitting, using and caring for Cashmere yarn, you may contact Jane at the following address:-

Shades of Cashmere
Grove Farm
Wolds Lane
Wolvey
HINCKLEY
Leicestershire LE10 3LL
Tel:- 01455-220767

Shades of Cashmere

YARN REQUIREMENTS



350g using 2 ends of Pure Cashmere 2/28 Nm
450g using 3 ends of Pure Cashmere 2/28 Nm
450g using 2 ends of Pure Cashmere 2/18 Nm
500g using 3 ends Cashmere/Cotton 2/26.5 Nm

Knitting Cashmere is not the same as using a cone of Acrylic yarn, so the quantities required will be unfamiliar to many knitters. As an approximate guide, I generally recommend the following quantities, allowing extra yarn for tension swatches.

A Pashmina will require between 230g and 315g, depending on the blend and stitch structure.

Please telephone Jane and ask for specific advice, if needed.

Sweaters & Jacket

A King Cole design in Happy Days or Big Value yarn

General Information

PATTERN RATING

* Easy to knit.

MACHINES

Round neck sweater

This pattern is suitable for double knitting machines.

V-neck sweater and jacket

This pattern is suitable for double knitting machines with a ribber.

If you don't have a ribber, work ribs by hand or latch tool method.

MATERIALS

Round neck sweater

King Cole Happy Days or Big Value D.K.

1 [1, 1, 2, 2, 2] x 100 g balls in Red (MC).

1 [1, 1, 1, 1, 1] x 100 g ball in Yellow (B).

King Cole Ziggy D.K.

1 [1, 1, 1, 1, 2] x 100 g balls in A.

V-neck sweater

King Cole Happy Days or Big Value D.K.

1 [1, 1, 2, 2, 2] x 100 g balls in Green (MC).

1 [1, 1, 1, 1, 2] x 100 g balls in Yellow (A).

1 [1, 1, 1, 1, 1] x 100 g ball in Red (B).

King Cole Ziggy D.K.

1 [1, 1, 1, 1, 1] x 100 g ball in C.

Jacket

King Cole Happy Days or Big Value D.K.

1 [1, 1, 2, 2, 2] x 100 g balls in Red (MC).

1 [1, 1, 1, 1, 2] x 100 g balls in Green (A).

1 [1, 1, 1, 1, 1] x 100 g ball in Yellow (B).

King Cole Ziggy D.K.

1 [1, 1, 1, 1, 1] x 100 g ball in C.

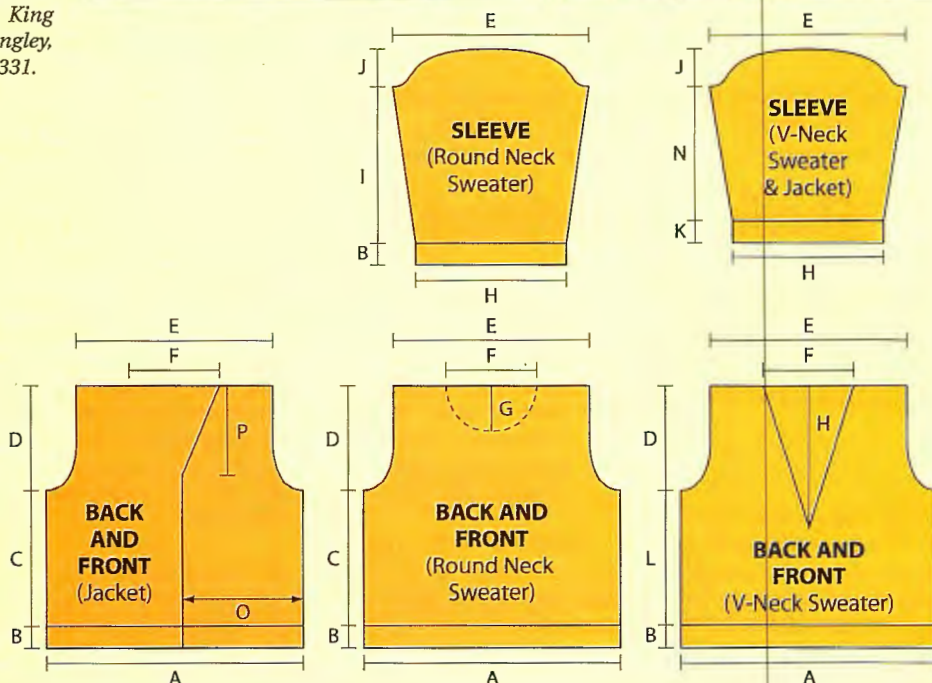
4 [4, 4, 4, 5, 5] buttons.

For further information about these yarns, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.



Diagrams

- A = 33 [35.5, 38.5, 41, 43, 45.5] cm
 B = 2.5 cm
 C = 18 [20.5, 24, 26.5, 31, 34.5] cm
 D = 14 [15, 16.5, 17.5, 19, 20.5] cm
 E = 26.5 [29.5, 32, 35, 36.5, 39.5] cm
 F = 11 [12, 12, 12, 13, 13] cm
 G = 6.5 [7, 8, 8.5, 8.5] cm
 H = 19.5 [20, 21, 23, 24, 25] cm
 I = 21.5 [26.5, 31.5, 34.5, 37, 39.5] cm
 J = 5 cm
 K = 3 cm
 L = 18 [20, 23.5, 26, 30, 33.5] cm
 M = 11 [12, 13.5, 14.5, 16, 17.5] cm
 N = 18.5 [23.5, 28.5, 31.5, 34, 36.5] cm
 O = 15 [16.5, 18, 19.5, 20, 21.5] cm
 P = 12 [13, 14.5, 15.5, 17, 18.5] cm



Pattern Information

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in. Actual size 64 [70, 75, 80, 84, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Round neck sweater

Length to shoulder without roll 32 [35.5, 40.5, 44, 50, 55] cm, 12½ [14, 16, 17½, 20, 22] in. Sleeve seam without roll 21.5 [26.5, 31.5, 34.5, 37, 39.5] cm, 8½ [10½, 12½, 13½, 14½, 15½] in.

V-neck sweater and jacket

Length to shoulder 35 [38, 43, 46.5, 52, 57] cm, 14 [15, 17, 18½, 20½, 22½] in. Sleeve seam 21.5 [26.5, 31.5, 34.5, 37, 39.5] cm, 8½ [10½, 12½, 13½, 14½, 15½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 28 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 6). *For perfect results, please check your tension carefully.*

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.

NOTES

- a) We used knit side of knitting as right side of garment.
- b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

Round Neck Sweater

BACK

Push 73 [79, 85, 91, 95, 101] Ns at centre of machine to WP with extra N at right.

* Using A, cast on by hand. Set RC at 000. Using MT-1, K 7 rows.

RIDGE

K 1 row. Drop every st 1 row down and reform for garter st *. Set RC at 000. Using MT and MC, K 50 [58, 68, 74, 86, 96] rows.

SHAPE ARMHOLES

Using B, cast off 3 sts at beg of next 2 rows. Using A, dec 1 st at each end on next and every foll alt row until 59 [65, 71, 77, 81, 87] sts rem **.

K 31 [33, 37, 41, 45, 49] rows. RC shows 90 [100, 114, 124, 140, 154].

SHAPE SHOULDERS

Using a length of A, cast off 17 [19, 22, 25, 26, 29] sts at left edge. Cast off 17 [19, 22, 25, 26, 29] sts at beg of next row. Using WY, K a few rows over rem 25 [27, 27, 27, 29, 29] sts and release from machine.

FRONT

Work as for Back to **.

K 13 [13, 15, 19, 21, 25] rows. 18 [20, 22, 22, 24, 24] rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 35 [39, 42, 45, 48, 51] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next 6 rows. K 1 row. Dec 1 st at neck edge on next row. 17 [19, 22, 25, 26, 29] sts. K 9 [11, 13, 13, 15, 15] rows. Cast off.

With carriage at right, push 11 [13, 13, 13, 15, 15] Ns at right from HP to UWP. Using WY, K a few rows and release.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

SLEEVES

Push 35 [37, 39, 41, 43, 45] Ns at centre of machine to WP with extra N at right.

Work as for Back from * to *.

Using WY, K a few rows and release from machine.

Push 43 [45, 47, 51, 53, 55] Ns at centre of machine to WP with extra N at right. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT and MC, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 5th row until there are 51 [55, 53, 57, 59, 69] sts, then on every foll 5th [6th, 6th, 6th, 6th, 6th] row until there are 53 [57, 61, 67, 69, 73] sts. K 1 [3, 1, 1, 3, 3] rows. Using A, K 2 rows. Using B, cont to inc on every 6th row from previous inc until there are 59 [65, 71, 77, 81, 87] sts. K 18 [20, 20, 22, 23, 22] rows. RC shows 61 [75, 89, 97, 104, 111].

SHAPE TOP

Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 45 [51, 57, 63, 67, 73] sts rem, K 1 row. Cast off 9 [10, 11, 12, 13, 14] sts at beg of next 4 rows. Cast off rem 9 [11, 13, 15, 15, 17] sts.

NECKBAND

Join right shoulder seam.

Push 72 [80, 84, 84, 92, 92] Ns to WP. With P side facing, pick up 25 [27, 27, 27, 29, 29] sts across back neck, 18 [20, 22, 22, 24, 24] sts down right side of front neck, 11 [13, 13, 13, 15, 15] sts across front neck and 18 [20, 22, 22, 24, 24] sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and A, K 2 rows. Drop every st 1 row down and reform for garter st. Using B, K 6 rows and then cast off loosely.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder seam and neckband seam, reversing seam so that it is underneath when neckband is allowed to roll. Set in sleeves matching centre to shoulder seam and matching shaping. Join side and sleeve seams reversing seams so that they are underneath when hem and cuffs are allowed to roll.

V-Neck Sweater

BACK

With carriage at right and using MC, cast on 73 [79, 85, 91, 95, 101] sts at centre of machine in 1x1 rib with extra st at right.

* K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 2 rows C, 2 rows A, 2 rows C, 2 rows B and 2 rows C. Transfer sts for st st *.

Set RC at 000. Using MT and MC, K 50 [56, 66, 72, 84, 94] rows.

SHAPE ARMHOLES

Using C, cast off 3 sts at beg of next 2 rows **.

Using A, dec 1 st at each end on next and every foll alt row until 59 [65, 71, 77, 81, 87] sts rem. K 31 [33, 37, 41, 45, 49] rows. RC shows 90 [98, 112, 122, 138, 152].

SHAPE SHOULDERS

Using a length of A, cast off 17 [19, 22, 25, 26, 29] sts at left edge. Cast off 17 [19, 22, 25, 26, 29] sts at beg of next row. Using WY, K a few rows over rem 25 [27, 27, 27, 29, 29] sts and release from machine.

FRONT

Work as for Back to **.

Using A, dec 1 st at each end on next and every foll alt row until 61 [67, 73, 79, 83, 89] sts rem. K 1 row.

SHAPE NECK

Transfer centre st on to adjacent N. Push 30 [33, 36, 39, 41, 44] Ns at left to HP. Cont on rem sts for first side.

Dec 1 st at armhole edge on next row, K 1 row. Dec 1 st at neck edge on next and every foll alt row until 18 [21, 26, 30, 32, 35] sts rem, then on every foll 4th row until 17 [19, 22, 25, 26, 29] sts rem. K 5 [3, 3, 5, 5, 9] rows. Cast off.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 35 [37, 39, 41, 43, 45] sts at centre of machine in 1x1 rib with extra st at right.

Work as for Back from * to *.

Using WY, K a few rows and release from machine.

Push 43 [45, 47, 51, 53, 55] Ns at centre of machine to WP with extra N at right. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT and MC, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 5th row until there are 51 [55, 53, 57, 59, 69] sts, then on every foll 5th [6th, 6th, 6th, 6th, 6th] row until there are 53 [57, 61, 67, 69, 73] sts. K 1 [3, 1, 1, 3, 3] rows. Using C, K 2 rows. Using B, cont to inc on every 6th row from previous inc until there are 59 [65, 71, 77, 81, 87] sts. K 10 [12, 12, 14, 15, 14] rows. RC shows 53 [67, 81, 89, 96, 103].

SHAPE TOP

Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end 36 ►

◀ 35 on next and every foll alt row until 45 [51, 57, 63, 67, 73] sts rem, K 1 row. Cast off 9 [10, 11, 12, 13, 14] sts at beg of next 4 rows. Cast off rem 9 [11, 13, 15, 15, 17] sts.

NECKBAND LEFT SIDE

Push 25 [29, 31, 35, 37, 39] Ns to WP. With P side facing, pick up 1 st at centre front and 24 [28, 30, 34, 36, 38] sts up left side of front neck and place on to Ns.

* Set RC at 000. Using MT-1 and A, K 1 row. Transfer sts for 1x1 rib. Using MT-1/MT-1, K 2 rows C, 2 rows B, 2 rows C, 2 rows A, 2 rows C and 1 row MC. Using MT+4/MT+4, K 1 row MC. Cast off with a latch tool *.

RIGHT SIDE AND BACK NECK

Join right shoulder seam.

Push 49 [55, 57, 61, 65, 67] Ns to WP. With P side facing, pick up 25 [27, 27, 27, 29, 29] sts across back neck and 24 [28, 30, 34, 36, 38] sts down right side of front neck and place on to Ns. Unravel WY. Work as for Left Side from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet

cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Placing left over right, sew ends of neckband in position at centre front. Set in sleeves matching centre to shoulder seam and matching shaping. Join side and sleeve seams.

Jacket

BACK

Work as for Back of V-Neck Sweater.

RIGHT FRONT

With carriage at right and using MC, cast on 33 [37, 39, 43, 45, 47] sts at centre of machine in 1x1 rib with extra st at right.

Work as for Back of V-Neck Sweater from * to *.

1ST, 3RD AND 6TH SIZES

Inc 1 st at right edge.

ALL SIZES

34 [37, 40, 43, 45, 48] sts.

Set RC at 000. Using MT and MC, K 50 [56, 66, 72, 84, 94] rows.

SHAPE ARMHOLE

Using C, cast off 3 sts at beg of next row, K 1 row.

** Using A, dec 1 st at armhole edge on next and foll alt row. 29 [32, 35, 38, 40, 43] sts. K 1 row. Place marker at left edge.

SHAPE FRONT EDGE

Dec 1 st at each end on next and foll alt row. 25 [28, 31, 34, 36, 39] sts.

1ST AND 2ND SIZES

K 1 row. Dec 1 st at front edge on next and foll 2 alt rows.

3RD SIZE

K 1 row. Dec 1 st at front edge on next row.

ALL SIZES

22 [25, 30, 34, 36, 39] sts. Dec 1 st at front edge on every 4th row until 17 [19, 22, 25, 26, 29] sts rem. K 5 [3, 3, 5, 5, 9] rows. RC shows 90 [98, 112, 122, 138, 152]. Cast off **.

LEFT FRONT

With the carriage at the right and using MC, cast on 33 [37, 39, 43, 45, 47] sts at the centre of the machine in 1x1 rib with extra st at left.

Work as for Back of V-Neck Sweater from * to *.

1ST, 3RD AND 6TH SIZES

Inc 1 st at left edge.

ALL SIZES

34 [37, 40, 43, 45, 48] sts.

Set RC at 000. Using MT and MC, K 50 [56, 66, 72, 84, 96] rows.

Using C, K 1 row.

SHAPE ARMHOLE

Cast off 3 sts at beg of next row.

Work as for Right Front from ** to ** reversing shaping and reading right for left.

SLEEVES

Work as for Sleeves of V-Neck Sweater.

RIGHT FRONT BAND AND COLLAR

Push 77 [85, 97, 103, 115, 127] Ns to WP. With carriage at left and P side of Right Front facing, pick up 50 [56, 64, 68, 78, 86] sts up front edge (approx 4 sts for every 5 rows) and 27 [29, 33, 35, 37, 41] sts from marker to shoulder (approx 4 sts for every 5 rows) and place on to Ns.

Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib.

SHAPE COLLAR

Push 73 [81, 92, 100, 112, 124] Ns at left to HP. Using MT-1/MT-1 and C, K 2 rows.

Push 4 [4, 5, 3, 3, 3] inside Ns from HP to UWP. Using B, K 2 rows.

Push 4 [4, 5, 3, 3, 3] inside Ns from HP to UWP. Using C, K 2 rows.

Push 4 [4, 5, 3, 3, 3] inside Ns from HP to UWP. Using A, K 2 rows.

Push 4 [4, 5, 3, 3, 3] inside Ns from HP to UWP. Using C, K 2 rows.

Push 4 [4, 5, 3, 3, 3] inside Ns from HP to UWP. Using MC, K 2 rows.

4TH, 5TH AND 6TH SIZES

Push 3 inside Ns from HP to UWP. Using C, K 2 rows.

Push 3 inside Ns from HP to UWP. Using B, K 2 rows.

Push 3 inside Ns from HP to UWP. Using C, K 2 rows.

Push 3 inside Ns from HP to UWP. Using A, K 2 rows.

Push 3 inside Ns from HP to UWP. Using C, K 2 rows.

Push 3 inside Ns from HP to UWP. Using MC, K 2 rows.

ALL SIZES

Push the remaining Ns from HP to UWP. K 2 rows C, 2 rows B and 1 row C.

Counting from the left edge, make buttonholes by transferring sts 5, 19, 33 and 47 [5, 21, 37 and 53; 5, 23, 41 and 59; 5, 24, 43 and 62; 5, 22, 39, 56 and 73; 5, 24, 43, 62 and 81] on to adjacent N at right. Leave empty Ns in WP. K 1 row C, 2 rows A, 2 rows C, 2 rows MC and 1 row C. Using MT+4/MT+4, K 1 row C. Cast off with a latch tool.

LEFT FRONT BAND AND COLLAR

Work as for Right Front Band and Collar reversing shaping by reading left for right and right for left and omitting buttonholes.

BACK COLLAR

Push 33 [35, 35, 35, 39, 39] Ns to WP. With carriage at right and P side of Back facing, pick up 25 [27, 27, 27, 29, 29] sts across back neck and place on to Ns inc evenly. Unravel WY.

Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib.

* Using MT-1/MT-1, K 2 rows C, 2 rows B, 2 rows C, 2 rows A, 2 rows C and 2 rows MC. Rep from * 1 [1, 1, 2, 2, 2] more times. K 1 row C. Using MT+4/MT+4, K 1 row C and then cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams and collar seam, reversing seam so that it is underneath when the collar is folded down. Set in the sleeves matching the centre to the shoulder seam and matching shaping. Join the side and sleeve seams. Sew on the buttons. ■

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Beryl Jarvis

Tel: 01664-850418

NEW Info Video

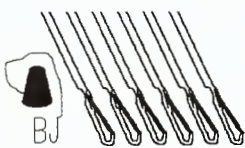
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Points of View...

Copyright

The use and abuse of copyright is at the forefront of most machine knitters' minds when they knit. This month, one of our readers has some very interesting observations and we explain the magazine's position. The debate will surely go on and we welcome other points of view.

Dear Anne

First of all, may I say how much I've always enjoyed MKM, since I first found it in early '97. I have been machine knitting for over 40 years and still enjoy learning.

I belong to a small club of Passap knitters who have mostly E6000 machines but we also have a couple of Duo 80 owners and I have been 'deputised' to write to you about the copyright article in Issue 12. The subject seems to have two main sections that I will deal with separately.

1.1 Commercial Use

I find it puzzling that if I buy a pattern, I can use it for myself, my husband, my sons, my daughters and their children - not to mention my sisters and my cousins and my aunts (to quote Gilbert & Sullivan) - but may not use it for even one of my customers! Actually, I am being slightly facetious as I have a very small family and my knitting is kept going by my customers.

1.2 Prohibition

Does this commercial prohibition apply to all your advertisers or only to Artica? Seriously, I would suggest that any applicable advertisement (in, say, any magazine or at a 'show') should include the words 'Not for commercial use without designer's written permission' or something similar. Quite honestly, if I sent for a pattern and found, on receiving it, that I could not use it when knitting for gain, I would be furious.

1.3 Patterns in MKM

What about the patterns printed in MKM? They are my main source of inspiration, though I seldom knit 'as is' and often use a style from one and a stitch from another and so on. Presumably, you have paid the contributors and as I have bought the magazine, I can use it in any way I wish - other than distributing photocopies to my friends. Is this correct?

2.1 Club Use

Approximately (perhaps a percentage?) what would the additional cost be for permission to circulate a pattern among our members? Here again I think most would only be interested if they could sell the resulting garments. We have about 20 members and, as far as I know, all are 'part time' knitters and none supply shops and so on. We probably have different customer profiles, ranging from babies to the elderly residents in the retirement village where I live - so it would be difficult to predict what sort of patterns the club would require. If we could reach some sort of consensus, I could write to suppliers direct. Perhaps you would be good enough to speak to a few of your designers and obtain their reactions?

2.2 Club Lectures

We all take turns in giving a lecture to the other members and, in my case, I can seldom remember where I obtained specific information from in the first place. When I do know, I mention it in 'that scallop hem came from MKM last month' or 'this stitch came from an old Passap Model Book' and so on. Where does one draw the line for this sort of thing? Here we are dependent on each other for information, as we do not have teachers, designers, yarn producers and so on to visit our clubs and give us talks, as do our British cousins. So, we do pass on what we have learnt to each other, by talking and demonstrations mostly.

3 General

While we can all appreciate the time taken to create an original pattern and can understand the reason for not passing patterns around, I should mention that the cost to us in this country of importing a pattern from overseas is prohibitive. For instance, supposing I wanted Carl Boyd's Tree Bark, the price is a modest (to you) £2.40 plus at least

another £1 for overseas postage.

This then converts to R34 plus finance charges which could be over R30 - a total of more than R60 whereas the cost of the locally made acrylic yarn (wool is almost impossible to get for all machines) for a man's long sleeved Fair Isle pullover would be about R24. So, the cost of buying a pattern seems completely out of proportion. That's another reason for our desire to share patterns and so cut the cost thereof and to be able to recoup the cost by using a pattern for 'sold' garments.

THE DEBATE GOES ON...

I hope that any designers who read this will let us have their own comments and I shall be pleased to publish all relevant letters on the subject. However, I can respond to point 1.3 about patterns printed in MKM, because I raised the issue of copyright with a solicitor when I first started the magazine.

At the time, he told me that if a person has produced an original design (or piece of writing) - and it is original, not partly copied or plagiarised - the copyright of their work remains with them for good and all, unless and until the person assigns the copyright to another. The only way that another person or company can take over the copyright is if the originator legally assigns it to them. No one can claim the copyright of another person's work simply by payment or publication. Machine Knitting Monthly requires no contributor or designer to assign the copyright of their work to the magazine; the copyright of all our contents remains with the originator.

We want you to use and enjoy the contents of the magazine, as do publishers of, say, cookery

magazines. However, just because you have bought a copy of a magazine, it does not give you the right to claim any of the contents as your own. Use the contents for your own pleasure and satisfaction by all means, but don't seriously establish your own business using someone else's work and talent.

Buying a pattern from, as an example, Beverley Ward at In-Ex and using it to make yourself a lovely top and skirt is surely what Beverley intended. Making it beautifully so that a non-knitting friend asked and paid you to make one for her as an 'In-Ex design that my friend made for me' would not, I believe, upset Beverley. However, making several identical suits from one In-Ex pattern - then sewing your own 'Jean van der Meulen Original' label in the back and offering them all for retail sale would be a blatant abuse of Beverley's pattern.

I'm afraid there will probably be no clear-cut answer to most of your questions. However, as in most things, moderation is a useful guideline and I'd welcome all points of view on this important topic.

Ed

Dear Anne
First of all may I say how much I've always enjoyed MKM since I first found it in early '97. I have been machine knitting for over 40 years and still enjoy learning. I belong to a small club of Passap knitters who have mostly E6000 machines but we also have a couple of Duo 80 owners and I have been 'deputised' to write to you about the copyright article in Issue 12. The subject seems to have two main sections which I will deal with separately.
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Approximately (perhaps a percentage?) what would the additional cost be for permission to circulate a pattern among our members? Here again I think most would only be interested if they could sell the resulting garments. We have about 20 members and, as far as I know, all are 'part time' knitters and none supply shops and so on. We probably have different customer profiles, ranging from babies to the elderly residents in the retirement village where I live - so it would be difficult to predict what sort of patterns the club would require. If we could reach some sort of consensus, I could write to suppliers direct. Perhaps you would be good enough to speak to a few of your designers and obtain their reactions?
2.2 Club Lectures
We all take turns in giving a lecture to the other members and, in my case, I can seldom remember where I obtained specific information from in the first place. When I do know, I mention it in 'that scallop hem came from MKM last month' or 'this stitch came from an old Passap Model Book' and so on. Where does one draw the line for this sort of thing? Here we are dependent on each other for information, as we do not have teachers, designers, yarn producers and so on to visit our clubs and give us talks, as do our British cousins. So, we do pass on what we have learnt to each other, by talking and demonstrations mostly.
3 General
While we can all appreciate the time taken to create an original pattern and can understand the reason for not passing patterns around, I should mention that the cost to us in this country of importing a pattern from overseas is prohibitive. For instance, supposing I wanted Carl Boyd's Tree Bark, the price is a modest (to you) £2.40 plus at least another £1 for overseas postage. This then converts to R34 plus finance charges which could be over R30 - a total of more than R60 whereas the cost of the locally made acrylic yarn (wool is almost impossible to get for all machines) for a man's long sleeved Fair Isle pullover would be about R24. So, the cost of buying a pattern seems completely out of proportion. That's another reason for our desire to share patterns and so cut the cost thereof and to be able to recoup the cost by using a pattern for 'sold' garments.

Look at Life

A cut above the rest

Why does **Joan Lafferty** feel we are remarkable? Well, for a start we are innovators, we have the courage to try something new and we like to do our own thing. Need she go on? Of course she must, or there would be nothing to read this month!

When I first thought about this month's article, I was going to call it, 'don't be afraid of the scissors', but that would be misleading because it is not about cut and sew - well, not in the conventional way. I had been thinking back a bit to the reasons we might need to 'cut and sew' - or 'sew and cut' as I prefer to call it and one

It's funny how a co-incidence happens, isn't it? Several weeks ago, I was asked if I would like some balls of wool.

or two recent incidents sprang to mind. I've also been thinking about how remarkable and innovative we can be (if the need arises), compared - say - to our hand-knitting 'friends'.

FACT & FICTION

Hand knitters use two needles and we knit with 200 on a machine - albeit in the face of some public opposition. (I do wish we could destroy the 'I only like hand knits' type of remark.) Don't get me wrong, I do my fair share of hand knitting, but the machine is my first love - mainly because my hand knitting is so irregular. As machine knitters, we create our own garments. From time to time we follow a pattern exactly - and thankfully so or this magazine would not exist, but often we adapt a set of instructions to suit ourselves and this is very easy to do on the machine.

I know some of you are saying you never alter a pattern - but come on, I'm sure you sometimes knit a few extra rows to make the body longer, or do a few less to make the sleeves the right length? Maybe you are following a pattern with Fair Isle,

but have seen another alternative stitch that you prefer. Surely you use the one you like best? In some small way, you are altering the pattern.

WE ALSO HAND KNIT!

I have just been using some double knitting yarn that I've been given. Standard gauge machines usually don't like this thickness of yarn - and mine are no exception. As my chunky machine does not have a Fair Isle facility, it was out with the hand knitting needles. I decided I must use three colours, not having enough to do a plain garment - even for a child!

I dug out an old pattern to give me the number of stitches and rows and decided to 'do' my own Fair Isle type pattern. What a pain that proved to be! I had to do complicated sums to fit my ideas into the number of stitches. On the machine, we work from the middle outwards and it is easy to push out needles with no work on them, to

Never one to say 'no', I agreed. A few days later a gentleman appeared on my doorstep with two enormous black 'garden-type' bags ...

get the pattern where it is required. Of course, working with a punchcard or electronic machine, the work is centred automatically for us. So, you see what sensible people we are! (I must add that my Fair Isle was so poor that I have undone it and one of my local charity shops is due for another crocheted blanket any day now!) What has all this got to do with being afraid of the scissors? Not a lot, but it has something to do with hand knitting.

TEACHIN'

A very nice, newly married young lass has joined the stall holders at 'my' market. She has just had it confirmed that she is expecting her first baby and; unlike a lot of the young mums today, she's determined to knit for this little one - so she asked me if I would I teach her? As you can imagine, I was delighted and readily agreed even though it is not easy trying to give a lesson while watching for customers - and in this case there were two stalls to monitor!

I always start teaching a complete beginner by casting on and doing a couple of rows myself. Casting on in hand knitting is not the easiest of tasks - and I have known folk give up before they even start! I find that it's also equally difficult to teach crochet to beginners when they have to start off pushing a hook into a wretched chain. For this reason, I always ask my crochet students to bring a small knitted square

...next Sunday, he asked if I could do with some more. What do you say? Can you resist yarn? - I can't!

with them because I find that a crochet hook goes much more easily into a knitted edge than into a chain.

My young friend was doing quite nicely with plain garter stitch - although, naturally, the tension was a bit irregular. So, off she went to sit behind her own stall and I went on with my own knitting. We went on like this for a couple of weeks.

Her tension was getting much better and about seven inches had been knitted. This would have been quite enough for the square we were attempting - but about an inch-and-a-half up from the beginning there was a muddle where my friend had either dropped a stitch, or made a stitch, or both.

'Don't worry', I said, 'I can cut a stitch, draw a thread and cast off over the open stitches. Then you can go on knitting the other end.'

ZIP THE MOUTH?

At this point she had to go back to her stall and we were both busy for a little while. When she came back to me, she had told another stall holder (who was an experienced hand knitter) about my suggestion. This lady had been horrified and said one should never cut knitting because the stitches would run! So, by this time, the knitting had been unpicked and wound into a ball ready to start again!

You can imagine how much I wished the older lady had kept her mouth shut! However, it gave me the opportunity to demonstrate casting on and one square is now complete, the tension is not too bad and the second square has been started.

Sensibly, my little friend has decided that she will make squares and sew them into a blanket - or rather, it will now have to be two blankets because she's now discovered that she's expecting twins! She says she can't sew - and although she does not know it as yet, guess who is going to learn to crochet? Well, at least enough crochet to put squares together and make a blanket!

Of course, cutting an end stitch and pulling a thread doesn't have to be confined to hand knitting. It works equally well with machine knitting and can be a great help if, for example, if you want to lengthen or shorten something.

ISN'T IT FUNNY?

It's funny how a co-incidence happens, isn't it? Several weeks ago, I was asked if I would like some balls of wool. Never one to say 'no', I readily agreed. A few days, later a gentleman appeared on my doorstep with two enormous black 'garden-type' bags that contained all manner of hand knitting wool - and I do mean 'wool' in some cases!

It happens that this gentleman is the organist at the Church I attend and on the next Sunday, he asked if I could do with some more. What do you say? Can you resist yarn? I can't, so he appeared again with yet more black bags and followed his second visit a couple of weeks later

with yet more yarn in two cardboard boxes.

It came to pass that his mother-in-law had to move into sheltered accommodation and he had the task of selling her house. He was very apologetic at dumping all this on me.

- 'I'm scared of opening another drawer or cupboard', he explained, 'there's wool all over the place!'

It so happens that the organ at the Church is in need of repair. Apparently, it is unique and although they have a substantial grant, a lot more money has to be raised. So, I agreed to try to sell all this 'bounty' to swell the funds. (Guess who has been put on the fund-raising committee? Indeed, who is none other than the Press Officer?)

This 'consignment' is not a lot of odd balls of yarn, but packets of yarn beautifully wrapped in cellophane, just as it came from the shop. So far, I have managed to sell a bit, but my spare room bed is covered in the stuff because I have had to match some of the odd balls to the packets. I do mean 'cellophane', not polythene and the beastly stuff stiffens and cracks with age and this has meant re-wrapping in several cases. What happens when someone wants to come to visit me and stay overnight, I shudder to think!

He appeared again with yet more black bags and followed his second visit a couple of weeks later with yet more yarn in two cardboard boxes!!

THE FINAL CUT

Finally, let me go back to the tale of the scissors. Among all of this yarn was a quantity of very thick, maroon wool - well, I guessed it was wool. The back had been knitted, the pattern was included and it had an Aran design on the front with a plain back and sleeves. So, I asked yet another stall holder if she would complete the garment for me because

her hand knitting is almost as neat as anything that's done on the machine.

Unfortunately, she had the bright idea of undoing the back that had already been knitted and re-knitting the whole thing again in stocking stitch. It was very neat when it was done, but the original pattern gave more stitches on the front than the back - presumably because the Aran stitches would pull the work in. My colleague had duly made the front a bit wider than the back, which did not matter all that much - but the whole garment was much too short for the width. So this time I did get out the scissors!

I cut a stitch above the welt and pulled a thread. Well, I tried to pull it but remember, this was very thick wool. Apart from the fact that it almost cut my hand, it resisted my efforts to pull very far. So, I laboriously unpicked, stitch by stitch, until I had the welts removed. My friend agreed to knit downwards for the correct length and it helped that we had three large balls of wool to use.

When this is done, I'll then graft the welt back on by hand - at the same time giving a lesson to my hand-knitting colleague and another one who is interested - but not the interfering 'don't cut knitting' lady and certainly not my young student! I shall also give them a lesson in sewing up with mattress stitch because it's so much easier to undo, if necessary, than back stitch.

So what had I been knitting in between all the lessons I had been giving? I have been asked to make an old 'grandmother'-type doll to sit in a rocking chair in a doll's house. She has to be about four inches high with a mobcap and have her knitting and a cat on her knee. It's a good thing I have a tiny mind! ■

'I'm scared of opening another drawer or cupboard', he explained, 'there's wool all over the place!'

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Terry's Corner

Texture & Firmness - Part 2

As promised, **Terry Mason** returns to last month's topic and shows us more ways to add texture and firmness to our knitting. This time he puts a ribber on his machine and looks at double bed fabrics.

You will recall that last month we looked at the effects of tuck and slip stitches in single bed fabric. We saw how tuck stitches pulled the rows together giving more firmness in the length of the fabric and how slip stitches gave more firmness across width. If both stitches are used, in laid-in fabric or weaving as we call it, the fabric is so firm that it can be used to make useful items such as Bathroom Mats or Cut and Sew garments. This time, we'd better have a look at double bed fabrics.

Using a ribber with our machine greatly extends the range of fabric structures we can produce. We always fall behind the scope of hand knitting because we cannot, in general terms, make purl stitches without first transferring

stitches. Whether we transfer by hand or using a garter carriage, the process can be quite tedious so, at this stage, we'll look at structures that do not require stitch transfer. In reality, rib knitting does indeed have plain and purl stitches - but these remain on the same needles throughout the length of the fabric.

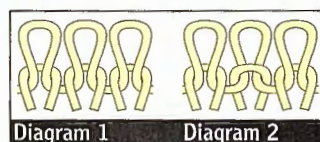
BASIC RIB STRUCTURES

1x1 Rib Fabric

This is the simplest fabric we can make. We knit a stitch on one bed followed by a stitch on the other bed and this produces quite an elastic fabric. It's particularly useful for waistbands and cuffs. The reason for this can be seen in the diagrams below.

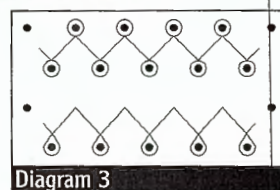
Look at Diag. 1 and you will see that the bottom loop passes behind the upper loop all of the

time. On Diag. 2, however, the side parts of adjacent stitches cross over to the back and front. The effect of this causes the bottom parts of the loop to twist and pull the lines of stitches together. This is what causes the elasticity in the rib. Although the stitches will be brought together and produce a thicker fabric, the appearance is more or less the same as stocking stitch. However, for knitting waistbands and cuffs, a rib fabric is nicer to use.



2x2 Rib Fabric

This is the fabric produced when two needles knit first on one bed, then on the other. The 2x2 rib machine knitters



generally use is actually produced with a 2x1 needle selection. Opposite the space on one bed where there is one needle in non-working position, two needles are making stitches. As there are fewer of the crossovers, the elasticity is slightly reduced, but the appearance and texture of the fabric is much better.

2x2 Rib (2x1 Needle Selection)



BROAD RIBS

Broad ribs can start from a relatively narrow 3x3 rib and are often much wider. For example, socks may be knitted in a 6x3 or 7x4 rib and so on. Broad ribs are also used in the well-known Skinny Rib sweaters that become popular from time to time. The stitch crossover becomes insignificant in a broad rib but the fabric does give us comfort, stretch and recovery. We all know that stocking stitch has a tendency to curl towards the back of the fabric at the sides. Broad ribs also curl and it is, in fact, this gentle recovery in the fabric

width that makes socks fit neatly around the calf of the leg.

Knitting simple ribs is a valuable way of altering the firmness and appearance of a fabric. However, we can change it much more when we introduce two other stitch variations - tuck and miss stitches. To build up to your understanding of these important stitches, I'll cover just two of those most widely used and seen every day in bought knitwear.

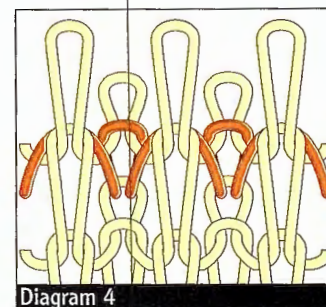
ENGLISH RIB

Commercially, the term used for this stitch is Half Cardigan and it can be knitted quite easily on any double bed machine. All we do is

knit one row on both beds, followed by a row when we knit on one bed whilst making tuck stitches on the other. It is shown in Diag. 3 and I'd

like you to try your best to understand the structure, because it will help later on when we get around to more advanced stitches.

Now look at Diag. 4 for the actual loop formations that produce the nice rounded stitches visible on the fabric. To me, this is one of the simplest and most attractive knitted structures and I find it strange that we do not seem to see a lot of it around.



FISHERMAN'S RIB

Fisherman's rib or, to give it its proper name, Full Cardigan is very popular and is still quite easy to knit. It has a simple two-row repeat shown in Diag. 5. We

NOW FOR INTERNET USERS

NOW FOR INTERNET USERS

I have just received a form from my bank about telephone banking and there is a space provided for an E-mail address! Shops are also trying to get us interested so, the way things are going, it looks as though it will not be too long before we all have to be 'connected'!

On the subject of connection, when we first start looking for sites of interest, it may take some considerable on-line time, together with telephone-line time for us to find our way around. To cut this down, remember that lots of knitters will have links to other sites that we can just click on to be connected. So, when you have found your way to one or two sites, you'll discover that you can go to many others with ease.

It had actually been my intention to give you a few Starter Sites to find, but as articles have to be submitted some time before publication, I realised that some of the sites may have disappeared by the time you read this feature! So, if you are interested, go to my own site www.terrymason.com. I'll include some sites there that I'll have checked and updated, if necessary. Also, if anyone would like to drop me a note or practice his or her E-mail skills, just try tcm2antrim@aol.com. I'd be very pleased to hear from you. Remember, too, that if you'd like me to add a link to your own site, just let me know the address!

CompuServe
3.0.4 UK

knit one row on the front bed whilst tucking on the back, followed by one row knitting on the back whilst tucking on the front.

Before we go any further - and to keep you out of trouble - please remember that you must never have a tuck stitch as the last stitch on a row. So when knitting, always make sure that you follow this rule! If you look at Diag. 6, you'll see a stitch diagram of Fisherman's Rib. The tuck stitches are under a bit of a strain and there are always a large number of rows in a tension swatch.

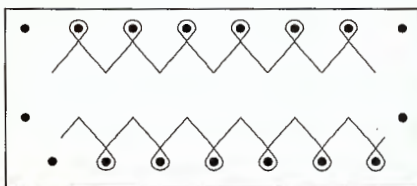


Diagram 5

In Half Cardigan or English Rib, the two sides are not balanced so we get these rounded stitches. In Full Cardigan or Fisherman's Rib, the two sides are balanced, but the stitches are strained to pull the rows together. It takes, in effect, two rows of knitting to make one visible row. This is why we have so many rows in a tension swatch for tuck patterns in general and Fisherman's Rib in particular.

We are kept warm by the clothing that we wear and its main function is to trap air around us. Air is a good insulator - as long as it cannot move to carry our body heat away. Knitting, in general, contains trapped air and the two knitted structures I've shown you this month are not only nice and soft, but also contain quite a large amount of trapped air to keep us warm when it's cold!

I'm sure that's enough for the moment so next time, we'll look at the effect that slip and miss stitches have on fabric properties. There will be more to come in future issues when we look at the development of structural design. Wait until we start racking the needle beds!

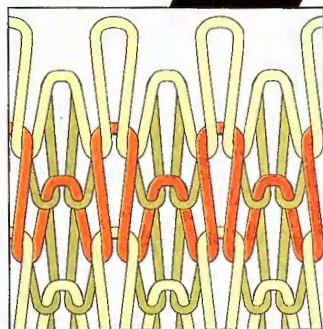


Diagram 6



Clothes for Recycled Teenagers!

Do you remember Terry's article Are we too stereotyped? that we featured in our August 1999 magazine (Issue 19)? We've had a tremendous response, including a letter and these photographs from Christine Denny who lives in the Middleton district of Manchester. They show her father-in-law, who is

74 years young, looking far from dowdy in a waistcoat that Christine made for him. She also knitted a matching 'mini' version for her nine-year-old son. The waistcoats give them freedom of movement when they play their trombones and, as you can see, they are both proud of them! Thank you so much for sharing this with us, Christine.

Terry's Corner

Fun with Tartans

Moncrieffe, Shepherd & Rob Roy

We bring you the first article in new series this month and welcome **Heather Reed** as a regular contributor. Heather is well-known to machine knitters for the lovely blankets, rugs and throws she designs for electronic machines as **Water Margin Designs**.

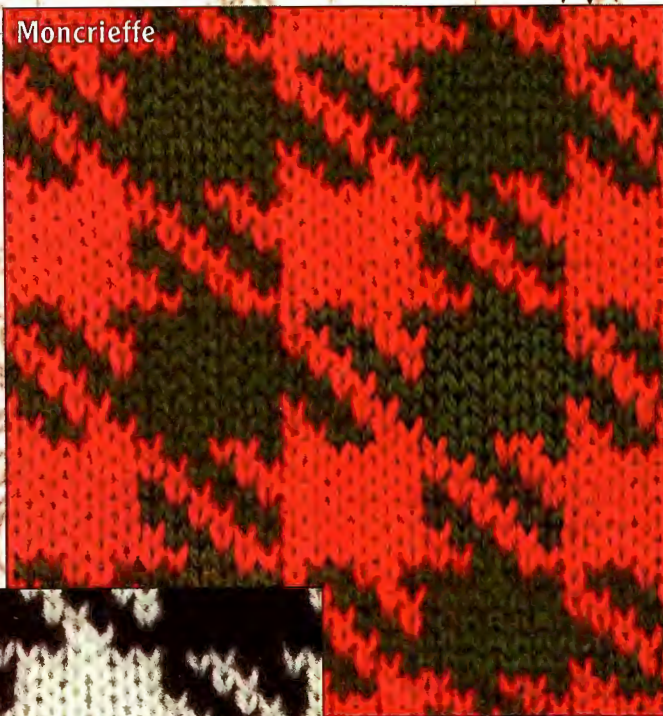
One afternoon, over a cup of tea, a friend of mine casually asked whether it would be possible to knit her husband an 'authentic' tartan sweater for his birthday. I must admit that I was less than enthusiastic. At the time, there were a lot of tartan-patterned garments in the shops and I can't say I was very inspired by any of them. Added to that, my view of tartan was one of 'rows of rather boring checked patterns with a limited range of colours' - and even fewer uses! I couldn't have been more wrong.

Not wishing to let my friend down, I agreed to look into it and the next day purchased a small pocket book of tartans. The first chapter described the structure of tartan, the colour combinations used and went on to tell me that far from being limited, there are over 2000 'registered' family name tartans currently listed and the list is growing all the time. Within minutes, I was engrossed. The combination of check patterns and colours means that no

two tartans are alike. Each design has a whole family history attached to it and my friend's order for a tartan sweater had become far from boring!

Although most authentic tartans contain three or more colours and need to be knitted using a ribber and colour changer, there

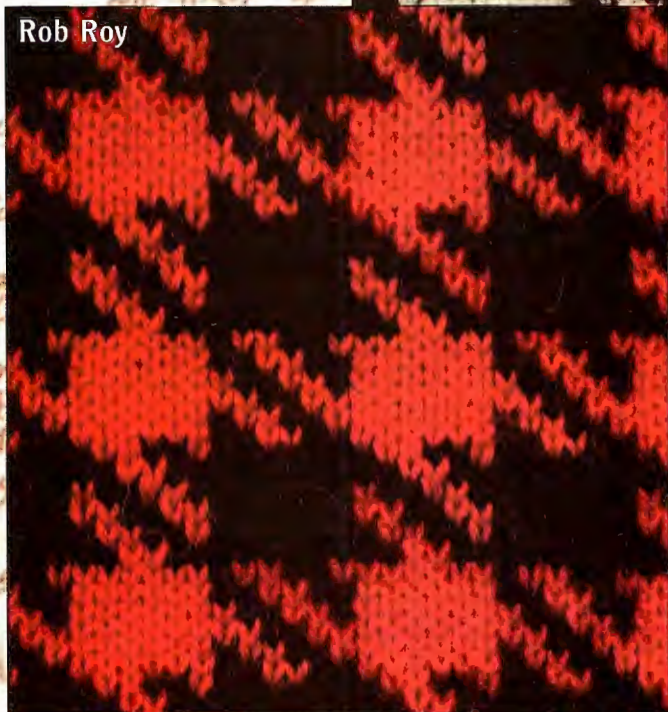
Moncrieffe



Shepherd



Rob Roy



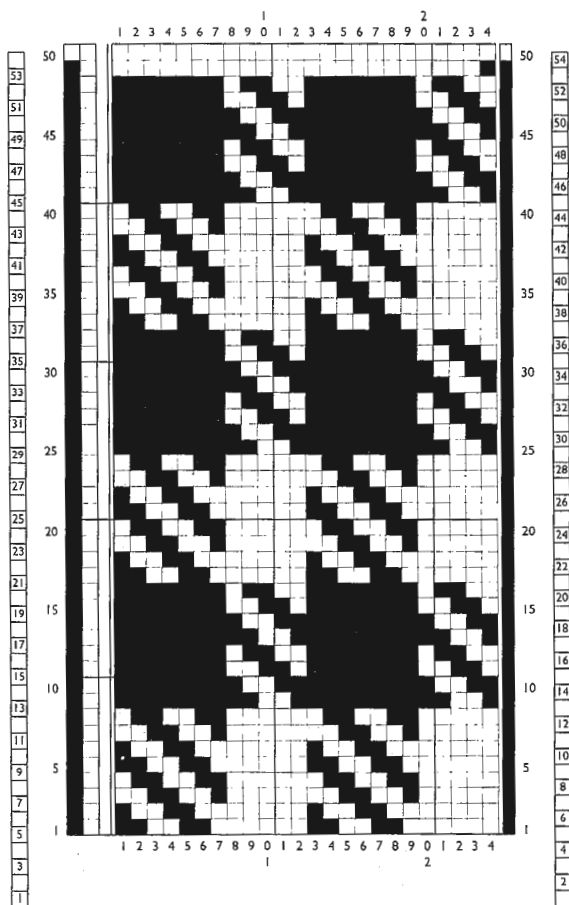
are a surprising number of two colour tartans as well - many of which can quite happily be knitted in single bed Fair Isle. This month, I want to introduce you to the three simplest and probably most ancient designs, **Moncrieffe, Shepherd and Rob Roy**. They clearly show how the plaid pattern is constructed. As we come forward in time, more colours are added and the check patterns become more complex as you will see in the next few months.

These three also have an added bonus - they are small enough to be knitted on a 24 stitch punchcard machine without altering the traditional pattern. I have

included a chart for electronic knitters and there is a reader sheet diagram as well, so that Passap and Pfaff E6000 owners don't feel left out! They all use the same simple pattern, but have different colour schemes, which makes it even easier to knit three genuine tartans from only one punchcard, Mylar sheet or reader sheet!

The samples reproduced here are knitted on a Brother electronic machine in single bed Fair Isle, using 4-ply acrylic yarns at Tension 7. Passap and Pfaff users also have the option of using double bed Tech Numbers 187 or 180, as well as single bed Fair Isle (Tech 176). If you are going to try the double bed techniques, I'd suggest using 3-ply yarn at stitch sizes 3æ/3æ. For single bed Fair Isle, use 4-ply yarn and approximately Tension 7.

I thought you might like to know a little bit about the names behind the tartans as we go along. I've found that one of the best things about knitting tartans is the feeling of knitting a bit of history at the same time. Clan tartans only became 'official' around 300 years ago, but there is evidence that many are a lot older. The colours are very important and it is thought that the variety of colours used reflect the differences in the local dyes that were available in the areas where the various clans lived.



MONCRIEFFE

The **Moncrieffe** family hails from Perthshire and we can trace its ancestry back to the Royal house of *Duncan I of Scotland*. *Alexander II* granted the family

land in Perthshire in 1248. The family seems to have been in the thick of the Scottish battles for independence. The 9th Laird, Sir John, was killed in the battle of

Flodden in 1513, while the 10th Laird, William, was imprisoned in the Tower of London when he was captured fighting the British at Solway Moss in 1542.

In 1667, the 13th Laird, John, got into debt and had to sell his title to his cousin Thomas - who then decided to build a new house to celebrate his new position. The Clan Laird lived there until 1957, when the house was destroyed by fire, taking the life of Sir David, the 23rd Laird. Iain, his cousin, then took the title. The Moncrieffe family seems to have

had its fair share of bad luck over the years, but the motto 'Upon hope' suggests that fighting back is definitely a family trait!

Their tartan is a Forest Green and Red check. Thread the machine with Forest Green in feeder 1 and Red in feeder 2.

SHEPHERD

After a lot of searching, I couldn't find out very much about this tartan so if any reader can help me, please do get in touch. However, I did find one very interesting bit of information. During an excavation at Falkirk, a piece of cloth was found in the neck of a jar containing Roman coins. The jar is thought to have been buried in about 260AD! The black and white woven cloth is known today as the **Shepherd** tartan and it must be one of the oldest ever recorded. The design is the same as the Moncrieffe tartan, except that the colours - Black and White - give it a totally different look. This time, use White in feeder 1 and Black in feeder 2.

YARNS SUITABLE FOR TARTANS

The best yarns to use for knitting tartans are fairly heavy 2-ply yarns - either with 100% wool or a high wool content. Alternatively, use good quality 3-ply yarns. Those with a 20% wool content make an especially good fabric. Acrylic 3-ply yarns are fairly good, but are generally in more garish colours than those containing a small proportion of wool.

MOST COMMONLY USED COLOURS

Carmine-type Reds

These are generally more muted than the bright scarlet shades and are used a great deal.

Muted Yellows

Mustard and Old Gold shades are preferable.

Green

Bottle Green and Emerald Green are extensively used.

Blue

Royal Blue generally gives a better effect when used with Bottle Green. Navy Blue is present in some tartans, but is usually a little too dark for most colour combinations.

Grey

A mid to dark Grey is often used in conjunction with Black, Cream or Off White. If it is too light, the contrast is not sufficient to bring out the plaid pattern.

Black

Black is used in great quantity because it is the main base colour for most tartans.

OCCASIONALLY USED COLOURS

Mauve

Heathery shades of Mauve are present in a number of tartans.

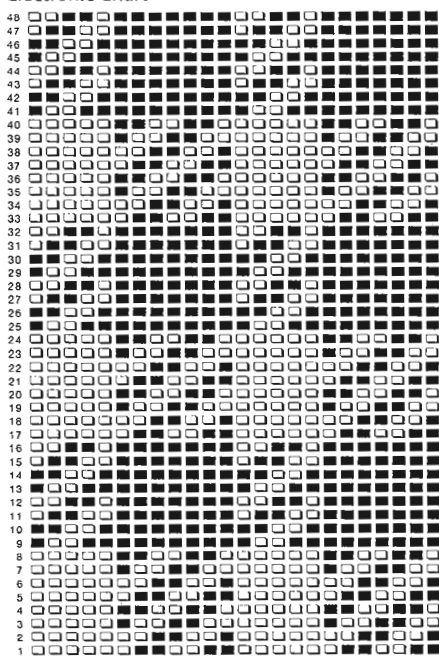
Sky Blue

This colour is used only in a few plaids and usually in conjunction with Mauve.

Here's an ideal opportunity to raid your stocks of yarn to try our Heather's tartan patterns. If you don't want to use the designs for garments, don't forget that they make amazing blankets, rugs and throws. Heather has a wide selection of designs and can also supply patterns on disk. For further information, please contact her direct at the following address:-

Heather Reed
Water Margin Designs
The Lastings
39 The Roman Way
GLASTONBURY
Somerset BA6 8AB
Tel:- 01458-832410
E-mail:-
heather@lastings.softnet.co.uk

Electronic Chart



ROB ROY

This one confused me for a while, until I found out that **Rob Roy** is the name given to one of the tartans used by the **MacGregor** clan. Up until the thirteenth century, the MacGregor clan held lands in Glenstrae, Glenloch and Glenorchy.

Unfortunately, there was a 'bit of trouble with the neighbours', the clan Campbell. In 1296, the Laird, **Iain MacGregor** was captured and all his property passed to the **Campbell** clan. Those who escaped the take-over were pushed further into Glenstrae. The MacGregors have always claimed royal connections, their motto being 'My blood is Royal'. This time, thread feeder 1 with Red and feeder 2 with Black.

The tartans I've looked at this month are small enough for scarves, hats and children's sweaters. Next month, I'll be looking at the next stage in the development of the tartan, with two very different plaids, still using just two colours. ■

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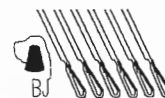
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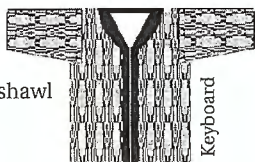
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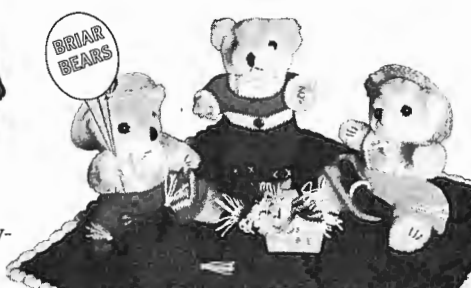
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Duomatic Update

Part 11 - Colour Changers

Doris Coutts is helping everyone with a Duo 80 to get to know this super machine inside out! Having looked at all aspects of using the Deco patterning system, she now turns her attention to colour changers.

This month, I thought we should have a look at colour changers and how useful they can be. Although my Duo 80 came with a 4-colour changer, two double tension arms and four bowls, I understand some Duos were supplied with only a basic 2-colour changer. However, I think this was quite rare in the UK. Later on, the Autocolor came on the market and I upgraded to that, but I still have my original one tucked away on top of a wardrobe somewhere!



FOUR COLOUR CHANGER

So first of all, we'll look at the original 4-colour changer. The instruction book cover denotes what it is, in bright colours called **Color** (Ref.33.254.73). I have just noticed that this was copyright 1972 so the colour changer goes back quite a long way, doesn't it! I had my Duo 80 in 1987, so Color had already been going some 15 years at least. Incidentally, my original pink Duomatic, which I had in the early 1960s, had no such refinement as a colour changer - unless you count my right hand in that category! The yarn holders were more like shuttles,

there was a holder for a couple of spares at the side of the machine and any colour changing had to be done by removing the old shuttle and replacing it with the new one - all by hand. When the colour changer first came in, my Duomatic was too early a vintage to be able to be upgraded!

However, I digress. The Color instruction book is pretty comprehensive, but there are one or two points worth noting.

- ① If you are placing the feeding eyelets into the supports on the colour changer by hand, be careful that you are putting them in correctly vis-a-vis the two clamps that support each eyelet.
- ② Similarly, if placing an empty eyelet in the lock, be sure of the positioning. Only the grooved part at the top of the eyelet should protrude above the silver plates of the jaws; while in the colour changer, the feeder is gripped one section further down.

You might like to knit without any yarn until you get used to the working of the colour changer. If you have already got a feeding eyelet in the lock, you can start with one colour knit-

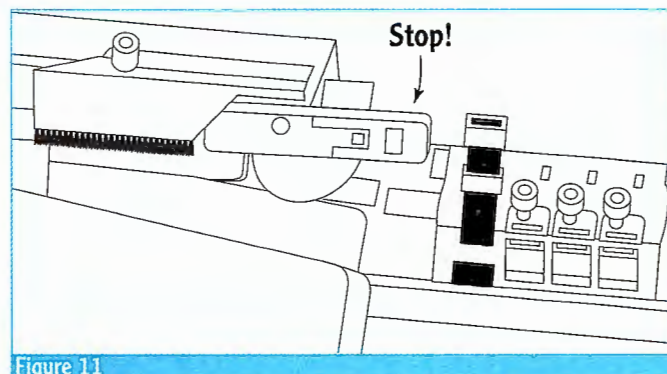


Figure 11

ting. There's no problem with this - as long as all the holders in the changer are in neutral position. To achieve this, feel beneath the changer to find the discharge flap. It will cancel any of the black keys that might have been pushed down. Then, after the black keys have been cancelled, push back any feeder eyelets to the neutral position, against the front of the switch box. Once they are threaded up with yarn, you could then knit over the whole width of the needlebed, without any fear of the yarn being changed, or removed from the lock.

You will know from the first articles that I prefer to put my empty feeder eyelet into the lock, then thread it up. However, if you thread the eyelet and replace it in the holder in the switch box, proceed as follows:-

- ① Push down the black key beneath the threaded eyelet.
- ② Move the lock right over to the silver hook at the right, noting that this needs to be a firm movement.
- ③ This will move out and back again and, at the same time, the threaded eyelet will lift up, the jaws on the lock will open and seize the eyelet from its holder as it travels back to the left.
- ④ You can, if you wish, collect empty feeder eyelets in this way, take into the lock and thread up there - but the choice is yours. Again, if you are knitting over most of the needlebed, it is safest to push the empty holder back to neutral position and cancel the black key as before. Then you are ready to knit with yarn.



TWO COLOUR CHANGER

Now, let's move on to using two colours. Thread the set of points on the second tension arm with the second colour and then thread the second colour changer eyelet. Knit with the first colour, already in the lock, with its feeder eyelet holder in the forward position and black key pressed down. Knit the cast on rows and however many rows you want in Colour 1.

When the locks are on the left, press down the black key for Colour 2, at the same time holding down the key for Colour 1. If you omit this, it will return to neutral. Now when you go over to the colour changer, hit the plate on the right and the two feeding eyelets will change places, so that the lock will pick up the second colour. You can now change these two colours at will - but on even rows only when the locks are on the right.

Be careful not to go too far into the colour changer area - if you want to knit blocks of colour such as 8 rows Colour 1, 4 rows Colour 2, rather than even stripes. If you do, you may find that you will make a colour change accidentally. You will see in Fig. 11 on page 6, how far you can go without running into trouble! You should watch the changeover each time, if possible. Occasionally, two eyelets may pop up at once; in theory this shouldn't happen, but it may do. Just push back the support that shouldn't be up and you can avoid the problem of knitting with the wrong colour and having to unpick. Don't worry, this doesn't happen very often, but it's better to be safe than sorry!

Although Color is a 4-colour changer, it will only change two colours automatically. It's great for two colour Jacquard, but not so easy for three and four colour work. To get the best use of it for three or four colours, you knit to the left with the main colour in the lock, then press the black key beneath the holder of the colour you want to knit next. Do not hold down the key of the main colour at the same time. Naturally, when you move the locks to the right, make sure you go right over to the silver hook. If you are using a motor, you'll be surprised at the way it slams the lock against this catch - so don't be afraid to give it a good push when knitting unaided!



THE AUTOCOLOR

The Autocolor is also a 4-colour changer, but is so arranged that you can knit from one to four colours automatically. Again the instruction book is comprehensive (Ref.33.237.43). Threading up is the same as for the Color; yarn in first tension arm from the left goes into the first leading eyelet on the left and so on. If threading up all four colours, you might find it easier to start from the right and work to the left, but this is just a matter of choice.

Press down the first black key under the left-hand eyelet until you hear a click. The main lever is at the top of the Autocolor on the right, so push this down

towards the other lever (the colour changer lever) and the first feeding eyelet swings into the upper position. Simply thread up as before. The working of the eyelets, flaps and the lock are similar to that in the earlier Color.

The difference lies in that second lever, the colour changer lever, against which you will see three positions marked numbered 2, 3 or 4. Thread up all eyelets and press the discharge flap, similarly positioned under the Autocolor. Put all feeding eyelets down in the neutral position. To knit with one colour only, press the main lever down once and then set the colour changer lever against the 2 mark. Press down the black key under the first colour you want to use, which does not have to be the yarn in the left-hand eyelet. Move the lock over to the right, when the selected feeder eyelet should swing up and will be taken over by the jaws of the lock. As before, cancel the flap and press down the feeding eyelet to knit across the width of the bed.



TWO COLOURS

To knit in two colours, set the colour changer lever on 2, as before. However this time, after doing the cast on and so on with the one yarn but before going into the colour changer area, push down the key of the second colour choice while holding down the first black key - just as explained for Color. Don't forget to listen for the click! Now move the lock over to the right and you can then knit two colours changing every two rows or whatever sequences you decide. Should you need to knit more than two rows of one colour, avoid going into the changer area.



THREE COLOURS

Knitting in three colours is similar, with the colour changer lever on 3 - but you can only use the first three feeding eyelets on the left. There



is an instruction on page 9, number 6, which you need to follow carefully to ensure that you start knitting at the beginning of the sequence with Colour 1. Please note you must press each feeding eyelet down separately. The colour sequence is Colour 1, 2 and 3 in order - you cannot have an automatic random selection. A similar procedure is used for changing four colours in rotation, setting the colour changer lever to 4.

The Autocolor is great for stripes, three and four-colour work in Jacquard. I, along with many others, rushed to get this changer, but I have to admit in practice I don't very often use more than two colours - unless I am using up oddments in stripes! So, I suppose my original Color would have suited me as well. However, I'm sure the reason is just my personal preference for textured patterns, or two colour Jacquard, rather than a more colourful outlook!

As with all things mechanical, both colour changers need cleaning and oiling. Both instruction books have diagrams as to where and how to oil - with Bellodor oil only, please! However, the diagram showing the small levers behind the feeding eyelets muddles me a bit, because it appears to be shown at the left of the needlebed. So, I

either turn the book upside down, or stand behind the machine to do this bit of oiling!

When you are oiling the rails of the beds (sparingly, of course), it is as well to remember the extension that goes into the colour changer area. Even if you are only using one colour, you do take the locks into this area without realising it. Practice using the changer for four yarns, even if you are working without yarn. Just as with back bed pushers that don't get used so often, it pays to keep them moving from time to time.

There's another point to note - although not strictly connected with colour changing. If you mainly use the first two tension masts, the tension wires on these two are getting far more use than the third and fourth tension assemblies. So lift off the top section from the vertical mast and swap them over, to even out the wear on the tension wires. These, of course, will eventually need replacing so don't let them get too slack before getting new ones - it will only spoil your knitting.

Next time we will go on to other uses of the colour changers, not just for different colours - how they can be used in release stitch for example. Until then, good luck with your knitting and a happy year ahead. ■

auto
color
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Woman's Jacket

Designed by **Kathy Haynes of Beka Knits**

• Photography **Simon Pask** • Stylist **Sally-Ann Carroll**

General Information

PATTERN RATING

** Fairly easy for knitters with some experience. We suggest that you read the pattern through carefully before starting to knit.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

MATERIALS

Designer Yarns 2/18s Marino Lamb's Wool.

(Yarn is used double throughout.)

2 [2, 2] cones in Black (Col 1).

1 [1, 1] cone in Old Rose (Col 2).

1 [1, 1] cone in Pastel Pink (Col 3).

7 [7, 7] buttons.

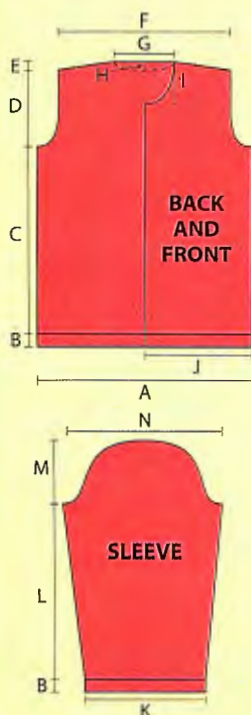
Pair shoulder pads.

The fibre content of this yarn is 100% Lamb's Wool. For further information about this yarn, please write to the following address: - Designer Yarns, PO Box 18, Longcroft, KEIGHLEY, West Yorkshire BD21 5AU.

GARMENT WEIGHT

Finished garment in first size weighs 820g.

Diagrams



A = 49 [52.5, 55] cm
B = 3 cm
C = 44 [42, 40] cm
D = 18.5 [20.5, 22.5] cm
E = 2.5 cm
F = 38.5 [40.5, 41.5] cm
G = 13.5 [14, 14.5] cm
H = 2 cm
I = 10 cm
J = 24.5 [26, 27.5] cm
K = 27 [27.5, 28.5] cm
L = 41 [41, 40] cm
M = 14.5 [15.5, 16.5] cm
N = 35 [38, 40] cm

Pattern Information

MEASUREMENTS

To fit bust 92 [97, 102] cm, 36 [38, 40] in.

Actual size 97 [104, 109] cm, 38½ [41, 43] in.

Length to shoulder 65.5 cm, 26 in.

Sleeve seam 44 [44, 43] cm, 17½ [17½, 17] in.

Instructions are written for first size, larger sizes follow in brackets. If one figure is given, it applies to all sizes.

TENSION

32.5 stitches on each bed and 97.2 rows to 10 cm, 4 in measured over pattern (stitch size approximately 5½/5½).

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.

KNITTING NOTES

a) Before knitting, prepare any reader sheets from the charts provided.



PROGRAM

Prog - ENT
Erase - ENT
Cast On - 8 - ENT
All St Patt - NO
St Patt A - Dot - ENT
Read Card 1
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT
Read Card 2
Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 197 - ENT
Enlarge/Position - NO
All St Patt - ENT
Test - NO
Form - NO

Knitting Instructions

BACK

Handle down. Set up 160 [172, 180] Ns on front bed at centre of machine in WP.

Push corresponding Ns on back bed to WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using Col 1, K 1 row. Hang Comb. Handle up. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set stitch size to 4/4, K 2 rows. Insert black strippers. Set stitch size to 4½/4½, K 33 rows. RC shows 38. Handle down. Change to orange strippers. Engage St Patt A. Set RC at 000. Set lock on BX←/LX and stitch size to 5½/5½. Cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3 *.

K until RC shows 426 [408, 388].

SHAPE ARMHOLES

Cast off 3 sts on each bed at beg of next 4 [4, 6] rows and 2 sts on each bed at beg of foll 4 [8, 6] rows. Dec 1 st on each bed at each end on next and every foll alt row until 130 [136, 138] sts rem on front bed, K 1 row. Dec 1 st on each bed at each end on next row.

1ST & 2ND SIZES

K 3 rows. Dec 1 st on each bed at each end on next row.

ALL SIZES

126 [132, 136] sts on front bed. K until RC shows 610.

SHAPE SHOULDERS

Cast off 4 sts on each bed at beg of next 10 [14, 16] rows and 3 sts on each bed at beg of foll 14 [10, 8] rows. 44 [46, 48] sts rem on front bed. Transfer sts to front bed. Cast off.

LEFT FRONT

Handle down. Set up 80 [86, 90] Ns on front bed in WP.

Work as for Back from * to *.

K until RC shows 426 [408, 388].

SHAPE ARMHOLE

Cast off 3 sts on each bed at beg of next and foll 1 [1, 2] alt rows, K 1 row. Cast off 2 sts on each bed at beg of next and foll 1 [3, 2] alt rows, K 1 row. Dec 1 st on each bed at beg of next and every foll alt row until 65 [68, 69] sts rem on front bed, K 1 row. Dec 1 st on each bed at beg of next row.

1ST & 2ND SIZES

K 3 rows. Dec 1 st on each bed at beg of next row.

ALL SIZES

63 [66, 68] sts on front bed. K until RC shows 535.

SHAPE NECK

Cast off 2 sts on each bed at beg of next and foll 5 [4, 6] alt rows, K 1 row. Dec 1 st on each bed at beg on next and every foll alt row until 42 [46, 45] sts rem on front bed, then on every foll 4th row until 41 [43, 44] sts rem on front bed. K until RC shows 610.

SHAPE SHOULDER

Cast off 4 sts on each bed at beg of next and foll 4 [6, 7] alt rows, K 1 row. Cast off 3 sts on each bed at beg of next and foll 5 [3, 2] alt rows, K 1 row. 3 sts rem on front bed. Transfer sts to front bed. Cast off.

RIGHT FRONT

Work as for Left Front reversing shaping.

SLEEVES

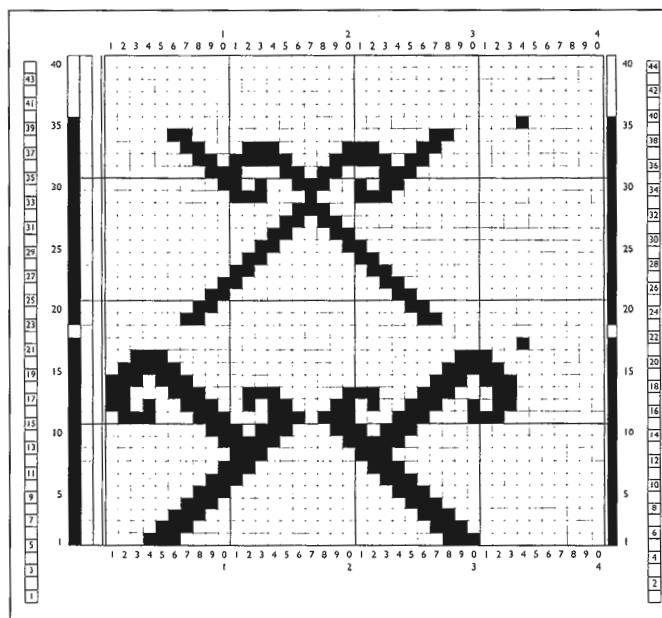
Handle down. Set up 88 [90, 94] Ns on front bed at centre of machine in WP.

Work as for Back from * to *.

Shape sides by inc 1 st on each bed at each end on next and every foll 30th [23rd, 21st] row until there are 114 [124, 130] sts on front bed. K until RC shows 402 [402, 392].

SHAPE TOP

Cast off 3 sts on each bed at beg of next 2 rows and 2 sts on each bed at beg of next 4 [4, 6] rows. Dec 1 st on each bed at each end on next and every foll alt row until 96 [100, 104] sts rem on front bed, then on every foll 4th row until 90 [60, 76] sts rem on front bed, then on every foll 6th row until 66 [52, 60] sts rem on front bed, then on every foll 4th row until 58 [42, 50] sts rem on front bed, then on every foll alt row until 34 [38, 34] sts rem on



front bed, K 1 row. Cast off 2 sts on each bed at beg of next 4 rows and 3 sts on each bed at beg of next 2 [2, 0] rows. 20 [24, 26] sts rem on front bed. RC shows 542 [552, 552]. Transfer sts to front bed. Cast off.

BUTTONHOLE BAND

Handle down. Set up 11 Ns on front bed in WP. Push corresponding Ns on back bed to WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using Col 1, K 1 row. Hang Comb. Handle up. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set stitch size to 4/4, K 2 rows. Insert black strippers. Set stitch size to 4¾/4¾, K 7 rows. RC shows 12.

* Make a buttonhole over centre 3 Ns on each bed. K 86 rows; rep from * 3 times more. Make a buttonhole over same Ns as before. K 76 rows. Make a buttonhole over same Ns as before. RC shows 432. K 68 rows. RC shows 500. Transfer sts to front bed. Cast off.

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes.

NECKBAND

Handle down. Set up 170 [174, 178] Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using Col 1, K 1 row. Hang Comb. Handle up. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set stitch size to 4/4, K 2 rows. Insert black strippers. Set stitch

size to 4½/4½, K 13 rows. RC shows 18. Counting from left edge, make a buttonhole over 5th, 6th and 7th Ns on each bed. K 12 rows. RC shows 30. Handle down. Set lock on N/N, K 1 row. Handle up. Set lock on CX/CX and stitch size to 5½/5½, K 6 rows. Using WY, K 6 rows. Handle down. Set lock on N/N and stitch size to 3/3, K 4 rows. Release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow knitting to dry in shape before removing pins. Form the neckband into a circle and steam the stocking stitch edge only.

MAKING UP

Draw a cut and sew neckline on back using measurements given on diagram as a guide. Sew two rows of zigzag stitch around neckline, then cut out surplus fabric to form neck curve. Join shoulder seams. Sew front bands into position. Pin neckband into position around neck edge just below zigzag rows on back and, unravelling WY as required, back stitch through open loops of last row worked in Colour 1. Catch down remaining loops on inside, enclosing cut edge. Set in sleeves. Join side and sleeve seams. Finish buttonholes and sew on buttons to correspond. Sew in shoulder pads. Give final, light steam. ■

Question Time

Points of View

Pat Coulston has been challenged twice recently - once by a very experienced knitter and then by a lady in a class she was attending. Both points of view were very interesting and the second lady left Pat feeling very humbled. We'll leave her to tell the tale.

I have been challenged twice recently and both views were very interesting. The first was from a very experienced knitter with probably about a decade of machine knitting behind her. She felt that there is a height of learning that we can reach. At that height, we have learned all there is to know and it then becomes difficult to find new things to capture our imagination.

The other comment came from a lady in a *Parchment Class* I was attending. She had done nearly all of her Guild Examinations and her work was brilliant; it absolutely shone to perfection.

Whilst we were talking, someone on my right asked why, having done all the exams and reached such a standard of brilliance, was she still at an 'improvers' class. She replied that she would never be done with learning and is constantly open to improvement and progress. We felt very humbled and challenged.

The 'older' readers amongst you will remember that wonderful lady Mary Weaver. She was at the forefront of the upsurge of new learning about machine knitting in the 70s and 80s. When she wrote her first two ribber books, there was very little else on the

market and we all absorbed the books and learned our trade from them. If you have not yet got them - or read her books for the Passap, other machines and topics, do try and get hold of copies and add them to your library. I urge you to read and study them. Yes, some of the patterns are very 80s but others are timeless. I promise you that the information you will learn from them will be invaluable.

I remember first meeting Mary at a Seminar I arranged - **Brother** introduced me to her. I saw this little lady standing in a group that was talking amongst themselves and went over to join them. She was listening to what was being said, lending an ear to various ideas and opinions - but never said a word. It was only much later on that I found out who she was. She could have silenced all those talking with her great knowledge - but, she just absorbed their words. What a lesson that taught me!

This is really one of the reasons I used to love to teach beginners. Often, a completely new approach can be seen to develop and can spark off all sorts of new ideas and challenges. At a beginner's class many years ago, I remember I was talking about re-weighting work with the ribber comb. In those days - and it was a very long time ago! - the only way I knew how to do it was to roll the comb up and try to keep it in place with bulldog clips and knitting needles! We had other ways, but I can't even begin to remember them now!

This lovely lady came up to me and said, 'I have found a good way of rolling up the work on the cast on comb when the work gets too long'. I waited patiently because, after all, I had seen it all before, hadn't I?! 'Show me', I said - and she did. That was when I first saw the comb rolled up the work and the two ribber weights put on to counter-balance the work and the comb. (It was described in *To & Fro* some time ago; try as I may, I can't find it - but I do know it's there!)

ROLLIN', ROLLIN', ROLLIN'...
When the weights touch the ground, it is time to re-roll the work.

- ① Remove the weights but do not remove the wire from the comb.
- ② Bring the work on the comb slightly forward then firmly roll it around the comb towards you until it almost reaches the bottom of the ribber, ending with the bottom of the comb uppermost.
- ③ Hold a weight so that the hook is facing you.
- ④ Place the hook on one end of the back of the comb, then keep hold of the comb and place the hook of the other weight on to the comb at the opposite end. Alternatively, you can place the hooks of the weights into the holes of the cast on comb. Either way, it works on the same principal that the weights counter-balance the comb.
- ⑤ The work will now sit securely weighted and the weights will not fall off.
- ⑥ You will need to re-roll and re-weight the work fairly frequently - but next time, don't wait until the work touches the ground.

There is also another way to re-hang your work, although personally, I don't think this method is nearly as good as the one described above. **Passap** and **Pfaff** knitters can also use this method. If you have a **Brother** machine, you will have a 130-toothed ribber comb with a heavy bar on it. It is the bar that's used for re-hanging work and this is how it was described in *To & Fro* in August 1984.

RE-HANGING WITH A RIBBER COMB

This method can be used with any ribber and can also be used on single bed work when a nice even weight is needed such as knitting tuck stitch. The 130 ribber comb comes with the **Jones+Brother** ribber. (The company was actually called **Jones+Brother** many years ago!) The ribber comb can now be bought separately and used with any machine. It is shown in *Diag. 1* and you should note that 'A' is a round, movable bar.

To use the ribber comb

- ① Remove the cast-on comb you used to start your knitting - this may have 130, 100 or 200 teeth.



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- ② Take the 130 comb and leave the rib wire in place - this is very important.
- ③ Hold the comb in the centre with either your right or left hand, whichever you find easier and push the movable bar away from your fingers to the back.
- ④ Bring up - and this is vital, it must be up - the work between the comb and the bar all the way along, so that the work comes up and over the teeth.
- ⑤ Continue bringing the work up until the comb is on a line with the base of the ribber.
- ⑥ Spread the work out evenly across the width of the comb then gently let go of the comb. The bar will rise right up and your work will be trapped in between the bar and the teeth of the comb.
- ⑦ Make sure the comb is level so that it will hold the work securely. Sometimes, but rarely, you will need to use a weight in the centre of the comb.
- ⑧ About every 50 rows or so, release the bar and pull more work through the comb, taking it higher and thereby re-weighting it. Never leave the comb on your work when you leave it.

Whilst on the subject of hints and tips, I heard a really good tip from one of our knitters recently. She likes to use the 130 cast on comb when knitting, but does not want it for re-weighting her work. As the metal bar makes the comb a bit too heavy, she removed it.

To remove the metal bar

- ① Lay the metal bar flat and examine it.
- ② At both ends, the movable metal bar fits into a curved slot. Next to it and coming inwards are two small pieces of metal that face each other. At one end only, if you force open these two small metal pieces, the bar will slide out. Should you wish to replace the bar, it can be done easily and the opened slot pushed down again.

I have two 130 cast on combs - one with a bar in case I need an extra heavy comb and the other without, which I use all the time. This means I have four cast on combs - a 100-tooth Silver or Knitmaster comb, two 130-tooth Brother combs and the usual 200-tooth comb - so I have good variety according to the length of the work on my machine. Incidentally, do be careful with the weights. For most knitting, only one large weight is needed at each end and the weights are placed in the end holes.

Another tip I have found useful when teaching beginners is one that I use all the time. Attach a length of cord about four or five inches long, that you've doubled and tied, to each end hole. Then, when you put on your weights, instead of struggling to find the holes on the cast on comb, it is easy to slip the weights on to the length of cord! If you'd like to try this, do make sure that the lengths of cords you tie are even so that the ribber comb hangs straight. ■

Now that the shows are over for another year, Pat and I have been chatting - at some length - about the decline in popularity of machine knitting. One of the items I take to exhibitions that we don't sell through the magazine, are bound copies of old To & Fro magazines. The To & Fro year started in May and four issues were published between May and the following February. We bind a year at a time and most years have all four copies.

They are not glossy magazines that we have become accustomed to reading, but nevertheless contain a wealth of information about machine knitting. Much of it is just as relevant today as when it was written twenty or so years ago. Knitters return time and time again to buy new volumes, until their collection is complete - because the books are an invaluable source of ideas and inspiration. Many readers have said that they feel current magazines should return to this style of writing and presentation. When asked, most knitters admitted to me that they would not be prepared to pay £2.75 for a few sheets of paper run out on a Ronéo machine four times a year - if the 70s prices were brought up-to-date. However, almost all of them were in agreement that this valuable encyclopedia of reference should not be lost.

As most of you know, Pat Coulston was one of the original contributors to To & Fro. Her vast knowledge of all machines is extensive and her teaching skills are superb. So, having listened to your suggestions, we've decided that Pat will delve back into her old copies and search out some of the inspirational ideas that helped machine knitting to reach those dizzy heights not so many years ago. I know that she's the perfect person for the job - and she's delighted! She's going to go right back to 1978 and will bring many of the hints, tips and ideas up-to-date. She'll also include anything else of general interest that she finds - so don't miss her new column starting next month!

Pat Coulston

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The Industrial Market

Fashion Forecast

Once again, we bring you the latest news on the Industrial Market scene from **Uppingham Yarns**. The company is never far away from forward trends and this up-date gives us a Bird's-eye view of the season ahead.

There has been a marked increase in the demand for knitwear - at the expense of tailoring - and the current requirement is up about 33%. Trade papers tell us it was spear-headed by the success of cardigans late last year. Sales are up by 26% and several High Street chains report a move away from the formal to the casual. Women nowadays not only want to look and feel younger, but also want to wear trendy, softer separates - and this is exactly the look that knitwear can offer.

Despite this upward trend and positive outlook for the industry, textile factories in this country are finding costing against imported goods very difficult to match. Sadly for us, some companies have found it impossible to compete and have already, or are in the process of moving all or part of their production and machinery abroad. One of the old Eastern Block countries to benefit from the move is Rumania. As we know from the news, one leading British stores group is already sourcing some of its clothing there. Another UK knitwear firm, now moving to Rumania, has calculated that its production costs will be one eighth of those in the UK. Although it's difficult to comprehend, the following official figures support the calculation.

Allowing approximately three Deutschmarks to £1 Sterling, the average wages per hour in Deutschmarks are as follows:-

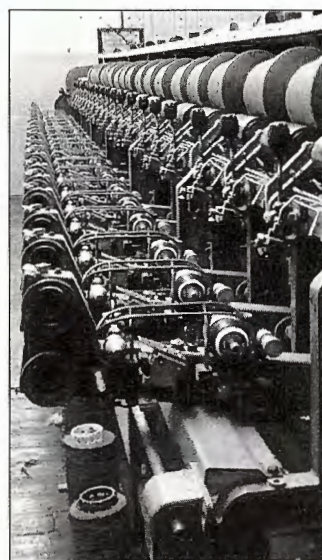
- ◆ Rumania, £0.60 per hour.
- ◆ Poland, £1.82 per hour.
- ◆ Germany, £15.97 per hour.
- ◆ On average, UK costs are £4.30 per hour.

Whilst not wishing to make any political point, much of the difference is caused by the imposition of European legislation on labour laws, working time direc-

tives, Health & Safety measures - with the prospect of more to follow in the future. Most textiles are now supplied and bought on a 'just in time' basis, so although this does affect Far Eastern imports and the time lag - it doesn't take a lorry too long to reach us from Bucharest, does it!

NEW YARNS

Whilst spinners are constantly looking for innovations, quality is becoming the name of the game. Price is also fast becoming a critical factor for any company trying to win a knitting contract and the cost of certain run-of-the-mill yarn, particularly from Turkey, is being reduced. We can only conclude that government subsidy is helping to bring these prices down.



WOOL

The promoters of wool design are hoping that the new fashions will include the seventies-style sweater dress, the funnel-neck sweater, the multi-zipped cardigan and the woolly poncho. However, the High Street stores are taking a timid approach to this, to date!

LUREX

There is a small revival in fluorescent Lurex and we have five colours - but those most inter-



ested in this fibre seem to be fishermen! We're not sure why, but we sell the yarn on small cones that weigh approximately 75 g, for 93p.

Believe it or not, **Anne Smith** your Editor, has discovered the link with fishermen! At the last knitting show of the season in Lydney on the 6th November, she had a small quantity of Uppingham Yarns fluorescent Lurex on her stand. One gentleman was particularly interested in a cone of fluorescent green and asked if he could pull a small quantity off the cone. She readily agreed then watched him take a number of strands of the fine fibre, twist them together then wrap them around his finger. When he had finished concentrating, she asked him to tell her what he was doing. He told her he was a fisherman who made his own flies and our fluorescent green is exactly the colour that's particularly attractive to trout. So, if you have a trout fisherman in the family, you know where to come!

PASHMINA

This is rapidly becoming a generic word for very up-market scarves - at very up-market prices, too! However, many of them are knitted from composites of Lamb's Wool and other yarns that have never been near a goat!

About ten years ago, one member of our staff went to India and obtained for us samples of pure Pashmina. At that time, it was

£400 a kilo, with Shatosh at £2000 - yes, two thousand pounds a kilo. The yarn from mountain goats was not permitted to be exported, but was made into shawls and scarves, mainly for sale in Japan. Although we show samples of these at our talks on industrial yarns, we do not sell the product.

FASHION PREDICTIONS

Comfort, femininity and colour are important with fabrics made from cotton, silk and linen mixed with other fibres. We are grateful to June Griggs' designer daughter for her predictions as follows. She is based in Hong Kong, but attends Paris exhibitions for her forecasts.

COLOURS

Autumn 1999

Shades of Grey, Cream, Winter White, Alabaster plus salt and pepper yarns.

Winter 1999

Indigo, Amethyst, Red or Leaf Green with Black.

YARN TYPES

Space dyed yarn, small areas with mohair and tweedy effect.

THE LOOK

Garments are structured and reversible. They are predominantly plain with Blanket Stitch and small running stitches applied by hand, in a contrast colour. Suede is still popular and so are quilted effects. ■



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Man's Celtic Design Jacket

Designed by Pat McCourt in Denys Brunton yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Denys Brunton De-Lux 4-ply.

1 [1, 1] x 400 g cone in Shade 15, Brown (MC).

Denys Brunton Magicolor 4-ply.

1 [1, 1] x 340 g cone in Shade 25BC (C).
60 cm open-ended zip fastener.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to the following address: - Denys Brunton Designer Yarns, Victoria Mill, Station Road, Turton, Bolton, BL7 0HB or telephone 01204-852604.

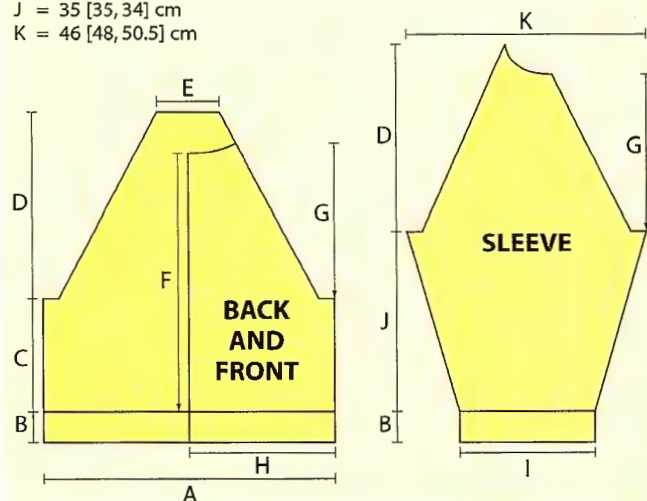
GARMENT WEIGHT

Finished garment in first size weighs 410 g.



Diagrams

- A = 55.5 [58, 60.5] cm
- B = 6.5 cm
- C = 22.5 cm
- D = 36 [38, 39.5] cm
- E = 12.5 [13, 13] cm
- F = 50 [51.5, 52.5] cm
- G = 30 [31, 32.5] cm
- H = 27.75 [29, 30.25] cm
- I = 25 [26.5, 27.5] cm
- J = 35 [35, 34] cm
- K = 46 [48, 50.5] cm



Pattern Information

MEASUREMENTS

To fit chest 97 [102, 107] cm, 38 [40, 42] in.

Actual size 110 [115, 120] cm, 43½ [45½, 47½] in.

Length to back neck 65 [67, 68.5] cm, 26 [26½, 27] in.

Sleeve seam 41.5 [41.5, 40.5] cm, 16½ [16½, 16] in (adjustable).

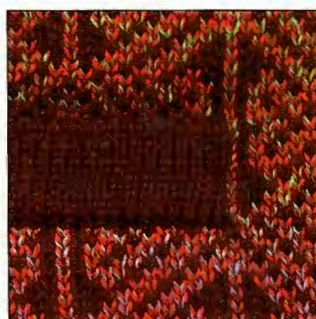
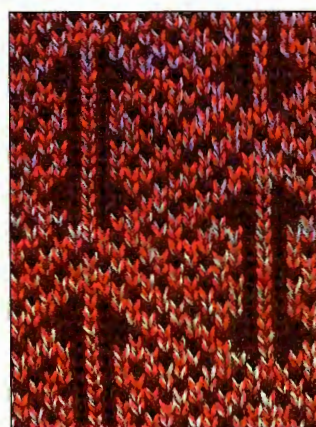
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

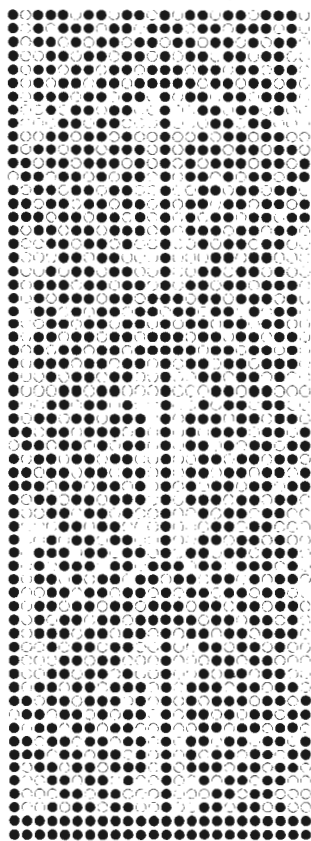
33 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Reference section on page 4.



Punchcard Chart



NOTES

- We used the knit side of the knitting as the right side of the garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- Owners of Brother electronic machines, place pattern over centre 0.

Knitting Instructions

BACK

With carriage at right and using MT-8/MT-8 and MC, cast on 184

[192, 200] sts at centre of machine in 1x1 rib.

Using MT-7/MT-7, K 5 tubular rows. Carriage is at the right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000 and then, using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *.

K 78 rows. RC shows 80.

SHAPE RAGLAN ARMHOLES

Cast off 9 [9, 10] sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 42 [44, 44] sts rem. K 1 row. Using WY, K a few rows in st st and release from machine.

POCKET LININGS

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT-1 and MC, K 80 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and using MC, cast on 92 [96, 100] sts at right of centre 0 in 1x1 rib.

Work as for Back from * to *.

** K 38 rows. RC shows 40.

POCKET OPENING

Leave 25 Ns at left in WP and 27 [31, 35] Ns at right in WP. Using WY, K a few rows by hand over rem 40 Ns. Release these 40 sts, but leave Ns in WP. With P side of Pocket Lining facing, replace sts from last row knitted in MC on to empty Ns. Cont in patt, K 40 rows. RC shows 80. K 1 row extra for Left Front.

SHAPE RAGLAN ARMHOLE

Cast off 9 [9, 10] sts at beg of next row and then K 1 row. Dec 1 st at raglan edge on next and every foll alt row until 36 [37, 38] sts rem.

SHAPE NECK

Cast off 13 [13, 14] sts at beg of next row. Dec 1 st at beg of next row. Cast off 12 [13, 13] sts at beg of next row. Dec 1 st at beg of next row. Cast off 3 sts at beg of next row. Dec 1 [0, 1] st at beg of next row. Cast off 3 [2, 3] sts at beg of next row. Dec 0 [1, 1] st at beg of next row. Cast off 0 [2, 0] sts at beg and dec 1 [0, 0] st at end of next row. K 2 [0, 0] rows. Fasten off rem st **.

LEFT FRONT

With carriage at right and using MC, cast on 91 [95, 99] sts at left and 1 st at right of centre 0 in 1x1 rib. 92 [96, 100] sts.

Work as for Back from * to *.

Work as for Right Front from ** to ** reversing shaping by noting alteration in number of rows worked and reading left for right and right for left.

POCKET TOPS (KNIT 2)

Push 40 Ns to WP.

With K side of Front facing, fold along pocket opening with raglan shaping towards you and welt away from you. Fold WY away from you and replace 40 sts from below first row of WY on to Ns (leaving WY in place temporarily).

With K side of Pocket Lining facing, pick up sts from first row knitted in MC and place on to same Ns.

Set RC at 000. Using MT-2 and MC, K 12 rows. Using MT, K 1 row. Using MT-2, K 11 rows. Make a hem by placing loops of first row on to corresponding Ns. Cast off.

LEFT SLEEVE

With carriage at right and using MT-8/MT-8 and MC, cast on 84 [88, 92] sts at centre of machine in 1x1 rib. Work as for Back from * to *.

K 1 [1, 0] row. Shape sides by inc 1 st at each end on next and every foll 3rd row until there are 152 [160, 168] sts. K 21 [15, 6] rows. RC shows 124 [124, 120]. Adjust length at this stage, if required by an even number of rows. K 1 row extra for Right Sleeve.

SHAPE RAGLAN TOP

Cast off 9 [9, 10] sts at beginning of next 2 rows. Dec 1 st at each end on next and every foll alt row until 30 [34, 36] sts rem. K 1 row **.

*** SHAPE NECK EDGE

**** Cast off 3 sts at beg and dec 1 st at end of next row, K 1 row; rep from **** 2 [2, 3] more times.

***** Cast off 2 sts at beg and dec 1 st at end of next row, K 1 row; rep from ***** 2 more times. 9 [13, 11] sts.

1ST SIZE

Dec 1 st at each end on next and foll 3 alt rows, K 1 row.

2ND SIZE

* Dec 1 st at each end on next row. Dec 1 st at right edge on next row; rep from * twice more. Dec 1 st at left edge on next row. Dec 1 st at right edge on next row. Dec 1 st at left edge on next row, K 1 row.

3RD SIZE

* Dec 1 st at each end on next row. Dec 1 st at right edge on next row; rep from * once more. Dec 1 st at left edge on next row. Dec 1 st at right edge on next row. Dec 1 st at left edge on next row, K 1 row.

ALL SIZES

Fasten off rem st ***.

RIGHT SLEEVE

Work as for Left Sleeve to ** noting alteration in number of rows worked, then from *** to *** reversing shaping by reading left for right and right for left.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

NECKBAND

Join raglan seams.

Push 153 [165, 173] Ns to WP. With K side facing, pick up 153 [165, 173] sts around neck edge and place on to Ns. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-5/MT-5, K 48 rows. Using WY, K a few rows and release.

MAKING UP

Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Neaten ends of neckband. Pin zip fastener in position and tack, then backstitch using matching sewing cotton. If desired, work one row of double crochet and one row of crab stitch (double crochet worked from left to right) down each front before inserting zip. Join sides of pocket linings and sew ends of pocket tops neatly in position. ■

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